

UNIVERSITY OF TORONTO



3 1761 01148001 9



Presented to the
LIBRARY *of the*
UNIVERSITY OF TORONTO
by

TRINITY COLLEGE LIBRARY

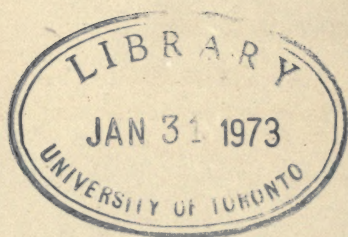
72

74

1

NOTES, &c.

PA
4274
A2
1849
v. 3-4



NOTICE.

By an error in Printing, the first 16 Pages of the Notes, consisting of prefatory matter, are wrongly paged; they should run from p. 55 to p. 70, instead of i to xvi, as at present.

~~~~~

## ERRATUM IN THE NOTES.

Pag. 216, lin. 8, *pro* "and the antistrophe in φιλησι"  
*lege* "and, in the antistrophe, φιλησι"

## NOTICE

---

By an error in Printing, the first 10 Pages of the Notice contained in  
this volume, are wrongly pagged; they should not have p. 12, 13, 14,  
15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40,  
41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70,  
71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

## ERRATUM IN THE NOTES.

Page 216, line 8, "pro" and the antithesis in "pro"  
"pro" and in the antithesis, "pro".

## PREFACE TO THE SECOND EDITION.

---

The alterations which I have made in this Second Edition of the Olympic Odes are so large, that I may almost call it a new book. The frame-work of the First Edition has been preserved; but the filling up importantly changed: I have curtailed much, and I have added much.

The publication of *Liddell and Scott's Lexicon* has rendered a considerable quantity of explanatory remark, which I had put in my first edition, unnecessary; and I have accordingly withdrawn it.

Since I published the first edition, Professor Scholefield has delivered several Courses of Lectures on Pindar before the University of Cambridge. The substance of much of his criticism has been communicated to me: and the Professor has himself furnished me, by private correspondence, with several remarks, the value of which is greatly enhanced by the courteous and friendly spirit in which they have been conveyed.

C. L. Kayser's '*Lectiones Pindaricæ*,' published at Heidelberg in 1840, is a small volume containing some excellent criticism.

'*Pindarica*,' by Albertius de Jongh, published at Utrecht in 1845, is also a small volume, but judicious and valuable.

The first volume of Dissen's edition of Pindar has been reprinted by F. G. Schneidewin, of Gottingen. The Professor has added some Notes of his own.

These are the sources of improved information which I have been enabled to consult, since the publication of my first edition.

In several instances I have not followed Böckh's text, but I have specified every instance of departure from it.

I have published the fourth and last part of my work, containing the Fragments, with Notes, and an Index, on which great pains have been bestowed, and which, I have a confident hope, will be found accurate.

I see no reason to retract or qualify the opinion I have already expressed (in the Preface to the Pythian Odes) on the subject of the 'Music' of Pindar. That the representation of his Odes was accompanied by Music, is admitted and undoubted; but I cannot believe that, in the composition of his verse, he had any thought or reference to the tune to which it was to be sung. He addresses his ode, as '*controller of the lyre*,' ἀναξифόρμιγγες ὕμνοι. *Ol.* 11. 1. Is it credible that he would have used such an expression, if the whole shape of his ode had been determined in obedience to musical laws?

The only musical instruments mentioned by Pindar, are φόρμιγγξ—λύρα—αὐλός—κίθαρῖς—κάλαμος. The Greeks had no knowledge of the *notation* of music. Is it credible that, with such insufficient instruments, and such a heavy disadvantage as the want of all written notes, the Poet could have composed odes of considerable length in subservience to the rules of scientific music?

Amongst other ἀποφθέγματα of Pindar, this stands recorded—Ἐρωτηθεὶς πάλιν ὑπὸ τινος, διὰ τι μέλη γράφων οὐκ ἐπίσταται ᾄδειν, εἶπεν· καὶ γὰρ οἱ ναπηγοὶ πηδάλια κατασκευάζοντες κυβερνῶν οὐκ ἐπίστανται.

If the expression in this passage, '*he was unable to sing*,' is to be taken in its full and unqualified meaning,—and I do not know why it should *not*,—it would argue a defective ear, and want of musical perception in Pindar, such as can hardly be reconciled with the theory that he composed his odes in compliance with scientific musical laws.

All the arguments which can be used respecting Pindar's music, are equally applicable to the Greek Tragic choruses. Several of the later choruses of Euripides, in particular, bear a remarkable resemblance, in metre and structure, to the odes of our Poet. Are we prepared to reduce the Greek choruses to a musical scale?

There is great danger that the text of Pindar, and the choral parts of the tragic writers, may be corrupted in order to suit the demands of some whimsical fancy; for it is impossible to conjecture what new and extraordinary theories may be devised and propounded on the subject.

I have taken the accompanying Map and Description of Olympia from Dr. WORDSWORTH's "Pictorial Greece," p. 308.



' In descending the slopes, which fall to the south-west of mount Erymanthus, we came in sight of a valley, about three miles in length, and one in breadth, lying from east to west below the hill on which we stand, and bounded on the south by a broad river, running over a gravelly bed, and studded with small islands. Its banks are shaded with plane trees, and rich fields of pasture and arable land are watered by its stream. The valley is Olympia, the hill is Mount Cronius, the river is Alpheius. The eastern and western boundaries of the plain are formed by two other streams, both flowing into the Alpheius. Beginning at mount Cronius, and following the western of these two brooks, formerly called the Cladeus, among clusters of pines and olives, to the point where it falls into the Alpheius, and tracing our course eastward along the Alpheius for about a mile, till we arrive at a ridge which falls downward to the east, and pursuing this ridge, which runs to the north, till we come to mount Cronius, from which it descends, we have made the circuit, or traced the limits of the peribolus of the ancient Altis, or sacred grove of Jupiter, which was formerly the seat of the most glorious and holy objects of Olympia. On the south and east it was bounded by a wall, on the north by the mountain which we have mentioned, and on the west by the Cladeus.

' Looking downward towards the river Alpheius, from the southern slopes of mount Cronius, we have immediately on our right the positions of the ancient Gymnasium and Prytaneum.

' Beneath us stood the row of ten Treasuries from west to east, which were raised by different Greek states, and contained statues and other offerings of great value and exquisite workmanship. Below them, on a basement of stone steps, were six statues of Jupiter, called Zanes, made from the fines of athletes, who had transgressed the laws by which the Olympic contents were regulated.

‘ Further to the left, in a wood of wild olives in a declivity of mount Cronius, and running from north to south, was the Stadium. It was approached by the Hellanodiceæ, or judges of the course, by a secret entrance, as it was called. The starting-place, or aphasis, was at the northern extremity, near which was the tomb of Endymion.

‘ Beyond the Stadium and the eastern limit of the Altis, still further to the left, was the Hippodrome, which stretched from west to east: its western façade was formed by a portico built by the architect Agnaptus. Passing thro’ it, the spectator arrived at a triangular area, of which the base coincided with the back of the portico: in each of the two sides, which were more than four hundred feet in length, was a series of stalls, or barriers, in which the chariots and horses stood, parallel to each other; all looking straight towards the course. A rope was stretched in front of these barriers. At the apex of the triangle, or the point nearest the course, stood a bronze dolphin, raised upon a style. In the middle of the triangle was an altar of unbaked brick, which was whitened at every successive Olympiad; raised above it was a bronze eagle, stretching its wings at full length. When the proper time had arrived, the officer of the course touched the spring concealed within the altar, and the eagle began to soar aloft, an impulse being thus given to it, so that it became visible to all the spectators. At the same time the bronze dolphin fell to the ground. Then the rope was withdrawn, first from the barriers on each side nearest to the base of the triangle, so as to allow the horses in them to start: when they had arrived in a line with those in the second barriers, these latter were let out, and thus the next in order; till, gradually, they were all liberated; so that at the moment when the last pair were released, they were all side by side in a line drawn through the apex, parallel to the base.

‘ An isolated longitudinal ridge, or spine, commencing at some distance from the apex, divided the hippodrome into two parts; around this the course lay, beginning on the right or southern side of it.

‘ Nearly in the centre of the Altis, on consecrated ground, stood the temple of the Olympian Jove. It was erected from the spoils taken by the Eleans, in their contests with the inhabitants of Pisa. It was a Doric edifice, hypæthral and peripteral, ninety-five feet in breadth, two hundred and thirty in length, and sixty-eight to the summit of the pediment in height.

‘ The interior was divided into three compartments, by two rows of columns, each in double tiers. The stone of which it was constructed was the poros of the country; its architect, Libon of Elis.

‘ A golden vase adorned both ends of the roof. In the centre of both the pediments was a golden statue of Victory, and under the Victory a shield of gold, having a figure of Medusa upon it. In later times, one and twenty gilded bucklers hung upon the architrave over the columns, the offering of Mummius after the destruction of Corinth. In both the pediments were groups of sculpture: the eastern exhibited the contest between Pelops and CEnomaus; this was the work of Pæonius, a native of Menda in Thrace: that on the western front represented the contest of the Centaurs and Lapithæ, and was the work of Alcamenes, a contemporary of Phidias. In the metopes were scenes from the history of Hercules.

‘ But the most glorious ornament of this magnificent fabric, and one which, in the language of the ancient critic, added dignity to religion, was the statue of Jupiter within the temple; it was the work of Phidias, and formed of ivory and gold. This combination, as a great English sculptor expresses it, “equally splendid and harmonious, in such a colossal form, produced a dazzling glory, like electric fluid, running over the surface of the figure, and thus gave it the appearance of an immortal vision, in the eyes of the votary.” No wonder therefore if it was commonly believed that Jupiter himself had lighted up the statue, and had kindled in its aspect a blaze of divinity, by a flash of lightning from heaven.

' The ivory with which the greater part of the figure was overlaid had a tint of flesh, which communicated to it the appearance of a real living and intelligent object, while the gold, the precious stones, and painting with which it and its accessories were decorated, and the stupendous size of the whole work, sixty feet in height, produced a brilliant and astounding effect, which awed the beholder into a belief that he was looking at the form and face of Jupiter himself. Nor let it be forgotten, that the whole work was informed by a spirit within, breathed into it from the mouth of Homer; for it was his description of the King of gods and men which filled the mind of Phidias, as he himself confessed, when he executed this statue. The god sat upon his throne, wearing a crown like an olive wreath upon his head. In his right hand he supported a statue of Victory, which he seemed to offer to the combatants who came hither to adore him; it was made of ivory and gold, and bore a chaplet. In his left hand was his staff or sceptre, inlaid with metals of every description, and having an eagle perched upon its summit. The sandals of the deity were of gold, as also was his robe, which was embroidered with figures and lilies. The throne on which he sat was adorned with gold and precious stones, with ebony and with ivory, with painted figures, and others in relief. Embossed on each side of the throne were four dancing Victories, and beside them two statues of Victory, standing near each foot. In addition to this, on the two front feet were represented the children of the Thebans seized by the Sphingees; and below the Sphingees, Apollo and Diana were transfixing with their arrows the Sons of Niobe. Between the feet were single horizontal bars; on that towards the entrance were seven figures in relief, and on the others the contests of Hercules and his comrades with the Amazons. Each of the bars were bisected by an upright column, which, together with the feet, served to support the statue. Other decorations of a minuter character were scattered near it in rich profusion.

' Such was the appearance which the Olympian Jupiter presented to the view, when the purple embroidered veil, which hung before, descended to the ground, and exhibited the Father of gods and men in all the glories of which the greatest spirits of antiquity could conceive and execute the idea.

' The Olympic games were celebrated once in four years. They lasted for five days, and terminated on the full moon which succeeded the summer solstice. Contrasted with the particular æras which served for the chronological arrangement of events in distinct provinces of Greece, the epoch supplied by their celebration to all the inhabitants of the Hellenic soil deserves peculiar attention. While the succession of Priestesses of Juno at Argos, — while the Ephors at Sparta, and the Archons at Athens, furnished to those states respectively the bases of their chronological systems; it was not a personage invested with a civil or sacerdotal character, who gave his name not merely to the single years, but to the quadrennial periods of the whole of Greece; it was he who was proclaimed Victor, not in the chariot-race of the Hippodrome, but as having outrun his rivals in the Stadium at Olympia. A reflection on the rapid course of Time (the great racer in the Stadium of the World,) might well be suggested by such a practice; but it is more remarkable, as illustrating the regard paid, by the unanimous consent of all the States of Greece, to those exercises of physical force, which preserved them so long from the corruptions of luxury and effeminacy, into which, through their growing opulence and familiarity with oriental habits, they would very soon otherwise have fallen.

' Olympia was the Palaestra of all Greece. The simplicity of the prizes, the antiquity of their institution, the sacred ceremonies with which they were connected; the glory which attached not merely to the victor, but to his parents, his friends, and country; his canonization in the Greek calendar; the concourse of rival tribes from every quarter of the Greek continent and

‘ peninsula, to behold the contests and to applaud the conqueror ; the lyric  
‘ songs of poets ; the garlands showered upon his head by the hands of friends,  
‘ of strangers, and of Greece herself ; the statue erected to him in the precincts  
‘ of the consecrated grove, by the side of Princes, of Heroes, and of Gods ;  
‘ the very rareness of the celebration, and the glories of the season of the year  
‘ at which it took place, when all the charms of summer were poured upon the  
‘ earth by day, and the full orb of the moon streamed upon the olive groves  
‘ and the broad flood of the Alpheius by night ; these were influences which,  
‘ while they seemed to raise the individual to an elevation more than human,  
‘ produced a far more noble and useful result than this,—that of maintaining  
‘ in the nation a general respect for a manly and intrepid character, and of  
‘ supporting that moral dignity and independence, which so long resisted the  
‘ aggressions of force from without, and were proof against the contagion of  
‘ weak and licentious principles within.’

---



The following account of the Olympic Games, and Map of the Stadium, I have borrowed from Mr. SMITH'S 'Dictionary of Greek and Roman Antiquities.'

---

'OLYMPIA (*Ὀλύμπια*), usually called the Olympic games, the greatest of the national festivals of the Greeks. It was celebrated at Olympia in Elis, the name given to a small plain to the west of Pisa, which was bounded on the north and north-east by the mountains Cronius and Olympus, on the south by the river Alpheus, and on the west by the Cladeus, which flows into the Alpheus. Olympia does not appear to have been a town, but rather a collection of temples and public buildings.

'The origin of the Olympic Games is buried in obscurity. The legends of the Elean priests attributed the institution of the festival to the Idæan Heracles, and referred it to the time of Cronos. According to their account, Rhea committed her new-born Zeus to the Idæan Dactyli, also called Curetes, of whom five brothers, Heracles, Pæonæus, Epimedes, Iasius, and Idas, came from Ida in Crete, to Olympia, where a temple had been erected to Cronos by the men of the golden age; and Heracles the eldest conquered his brothers in a foot-race, and was crowned with the wild olive-tree. Heracles hereupon established a contest, which was to be celebrated every five years, because he and his brothers were five in number. Fifty years after Deucalion's flood, they said that Clymenus, the son of Cardis, a descendant of the Idæan Heracles, came from Crete, and celebrated the festival; but that Endymion, the son of Aethlius, deprived Clymenus of the sovereignty, and offered the kingdom as a prize to his sons in the foot-race; that a generation after Endymion the festival was celebrated by Pelops to the honour of the Olympian Zeus; that when the sons of Pelops were scattered through Peloponnesus, Amythaon, the son of Cretheus, and a relation of Endymion, celebrated it; that to him succeeded Pelias and Neleus in conjunction, then Agæus, and at last Heracles, the son of Amphitryon, after the taking of Elis. Afterwards Oxyllus is mentioned as presiding over the games, and then they are said to have been discontinued till their revival by Iphitus. Most ancient writers, however, attribute the institution of the games to Heracles, the son of Amphitryon, while others represent Atreus as their founder.

'Strabo rejects all these legends, and says that the festival was first instituted after the return of the Heraclidae to the Peloponnesus by the Aetolians, who united themselves with the Eleans. It is impossible to say what credit is to be given to the ancient traditions respecting the institution of the festival; but they appear to show that religious festivals had been celebrated at Olympia from the earliest times, and it is difficult to conceive that the Peloponnesians and the other Greeks would have attached such importance to this festival, unless Olympia had long been regarded as a hallowed site. The first historical fact connected with the Olympian Games is their revival by Iphitus, king of Elis, who is said to have accomplished it with the assistance of Lyeurgus, the Spartan lawgiver, and Cleosthenes of Pisa; and the names of Iphitus and Lyeurgus were inscribed on a disc in commemoration of the event; which disc Pausanias saw in the temple of Hera at Olympia. It would appear from this tradition, as Thirlwall has remarked, that Sparta concurred with the two states most interested in the establishment of the

festival, and mainly contributed to procure the consent of the other Peloponnesians. The celebration of the festival may have been discontinued in consequence of the troubles consequent upon the Dorian invasion, and we are told that Iphitus was commanded by the Delphic oracle to revive it as a remedy for intestine commotions and for pestilence, with which Greece was then afflicted. Iphitus thereupon induced the Eleans to sacrifice to Heracles, whom they had formerly regarded as an enemy, and from this time the games were regularly celebrated. Different dates are assigned to Iphitus by ancient writers, some placing his revival of the Olympiad at B. C. 884, and others, as Callimachus, at B. C. 828. The interval of four years between each celebration of the festival was called an Olympiad; but the Olympiads were not employed as a chronological aera till the victory of Coroebus in the foot-race, B. C. 776.

The most important point in the renewal of the festival by Iphitus was the establishment of the *ἐκεχειρία*, or sacred armistice, the formula for proclaiming which was inscribed in a circle on the disc mentioned above. The proclamation was made by peace-heralds (*σπονδοφόροι*), first in Elis, and afterwards in the other parts of Greece; it put a stop to all warfare for the month in which the games were celebrated, and which was called *ἱερομηνία*. The territory of Elis itself was considered especially sacred during its continuance, and no armed force could enter it without incurring the guilt of sacrilege. When the Spartans on one occasion sent forces against the fortress Phyræum and Lepreum during the existence of the Olympic truce (*ἐν ταῖς Ὀλυμπιακαῖς σπονδαῖς*), they were fined by the Eleans, according to the Olympic law, 2000 minæ, being two for each *Hoplite*. The Eleans, however, pretended not only that their lands were inviolable during the existence of the truce, but that by the original agreement with the other states of Peloponnesus their lands were made sacred for ever, and were never to be attacked by any hostile force; and they further stated that the first violation of their territory was made by Pheidon of Argos. But the Eleans themselves did not abstain from arms, and it is not probable that such a privilege would have existed without imposing on them the corresponding duty of refraining from attacking the territory of their neighbours. The later Greeks do not appear to have admitted this claim of the Eleans, as we find many cases in which their country was made the scene of war.

The Olympic festival was probably confined at first to the Peloponnesians; but as its celebrity extended, the other Greeks took part in it, till at length it became a festival for the whole nation. No one was allowed to contend in the games but persons of pure Hellenic blood: barbarians might be spectators, but slaves were entirely excluded. All persons who had been branded by their own states with *Atimia*, or had been guilty of any offence against the divine laws, were not permitted to contend. When the Hellenic race had been extended by colonies to Asia, Africa, and other parts of Europe, persons contended in the games from very distant places; and in later times a greater number of conquerors came from the colonies than from the mother country. After the conquest of Greece by the Romans, the latter were allowed to take part in the games. The emperors Tiberius and Nero were both conquerors, and Pausanias speaks of a Roman senator who gained the victory. During the freedom of Greece, even Greeks were sometimes excluded, when they had been guilty of a crime which appeared to the Eleans to deserve this punishment. The horses of Hieron of Syracuse were excluded from the chariot-race through the influence of Themistocles, because he had not taken part with the other Greeks against the Persians. All the Lacedæmonians were excluded in the 90th Olympiad, because they had not paid the fine for violating the Elean territory, as mentioned above; and similar cases of exclusion are mentioned by the ancient writers.

' No women were allowed to be present or even to cross the Alpheus during the celebration of the games, under penalty of being hurled down from the Typhaean rock. Only one instance is recorded of a woman having ventured to be present, and she, although detected, was pardoned in consideration of her father, brothers, and son having been victors in the games. An exception was made to this law in favour of the priestess of Demeter Chamyne, who sat on an altar of white marble opposite to the Hellanodiceae. Women were, however, allowed to send chariots to the races; and the first woman, whose horses won the prize, was Cynisca, the daughter of Archidamus, and sister of Agesilaus. The number of spectators at the festival was very great; and these were drawn together not merely by the desire of seeing the games, but partly through the opportunity it afforded them of carrying on commercial transactions with persons from distant places, as is the case with the Mohammedan festivals at Mecca and Medina. Many of the persons present were also deputies (*θεωροί*) sent to represent the various states of Greece; and we find that these embassies vied with one another in the number of their offerings, and the splendour of their general appearance, in order to support the honour of their native cities. The most illustrious citizens of a state were frequently sent as *θεωροί*.

' The Olympic festival was a Pentaeteris (*πενταετηρίς*), that is, according to the ancient mode of reckoning, a space of four years elapsed between each festival, in the same way as there was only a space of two years between a *τρισετηρίς*. According to the Scholiast on Pindar, the Olympic festival was celebrated at an interval sometimes of 49, sometimes of 50 months; in the former case in the month of Apollonius, in the latter in that of Parthenius. This statement has given rise to much difference of opinion from the time of J. Scaliger; but the explanation of Böckh in his commentary on Pindar is the most satisfactory, that the festival was celebrated on the first full moon after the summer solstice, which sometimes fell in the month of Apollonius, and sometimes in Parthenius, both of which he considers to be the names of Elean or Olympian months: consequently the festival was usually celebrated in the Attic month of Hecatombæon. It lasted, after all the contests had been introduced, five days, from the 11th to the 15th days of the month inclusive. The fourth day of the festival was the 14th of the month, which was the day of the full-moon, and which divided the month into two equal parts.

' The festival was under the immediate superintendence of the Olympian Zeus, whose temple at Olympia, adorned with the statue of the god made by Phidias, was one of the most splendid works of Grecian art. There were also temples and altars to most of the other gods. The festival itself may be divided into two parts, the games or contests (*ἀγῶν Ὀλυμπιακός, ἀέθλων ἀμύλλαι, κρίσις ἀέθλων, νικαφορταί*), and the festive rites (*ἑορτή*) connected with the sacrifices, with the processions and with the public banquets in honour of the conquerors. Thus Pausanias distinguishes between the two parts of the festival, when he speaks of *τὸν ἀγῶνα ἐν Ὀλυμπίᾳ πανήγυριν τε Ὀλυμπιακῆν*. The conquerors in the games, and private individuals, as well as the *Theoroi* or deputies from the various states, offered sacrifices to the different gods; but the chief sacrifices were offered by the Eleans in the name of the Elean state. The order in which the Eleans offered their sacrifices to the different gods is given in a passage of Pausanias. There has been considerable dispute among modern writers, whether the sacrifices were offered by the Eleans and the *Theoroi* at the commencement or at the termination of the contests: it appears most probable that certain sacrifices were offered by the Eleans as introductory to the games, but that the majority were not offered till the conclusion, when the flesh of the victims was required for the public banquets given to the victors.

‘The contests consisted of various trials of strength and skill, which were increased in number from time to time. There were in all twenty-four contests, eighteen in which men took part, and six in which boys engaged, though they were never all exhibited at one festival, since some were abolished almost immediately after their institution, and others after they had been in use only a short time. We subjoin a list of these from Pausanias, with the date of the introduction of each, commencing from the Olympiad of Coroebus:—

1. The foot-race (*δρόμος*), which was the only contest during the first 13 Olympiads.
2. The *διαυλος*, or foot-race, in which the stadium was traversed twice, first introduced in *Ol.* XIV.
3. The *δόλιχος*, a still longer foot-race than the *διαυλος*, introduced in *Ol.* XV.
4. Wrestling (*πάλη*), and
5. The Pentathlum (*πένταθλον*), which consisted of five exercises, both introduced in *Ol.* XVIII.
6. Boxing (*πυγμή*), introduced in *Ol.* XXIII.
7. The chariot-race, with four full-grown horses (*ἵππων τελείων δρόμος ἄρμα*), introduced in *Ol.* XXV.
8. The Pancratium (*παγκράτιον*), and
9. The horse-race (*ἵππος κέλης*), both introduced in *Ol.* XXXIII.
- 10 and 11. The foot-race and wrestling for boys, both introduced in *Ol.* XXXVII.
12. The Pentathlum for boys, introduced in *Ol.* XXXVIII. but immediately afterwards abolished.
13. Boxing for boys, introduced in *Ol.* XLI.
14. The foot-race, in which men ran with the equipments of heavy-armed soldiers (*τῶν δπλατῶν δρόμος*), introduced in *Ol.* LXV, on account of its training men for actual service in war.
15. The chariot-race with mules (*ἀπήνη*), introduced in *Ol.* LXX; and
16. The horse-race with mares (*κάληνη*), described by Pausanias, introduced in *Ol.* LXXI, both of which were abolished in *Ol.* LXXXIV.
17. The chariot-race with two full-grown horses (*ἵππων τελείων συναρῆς*), introduced in *Ol.* XCIII.
- 18, 19. The contest of heralds (*κήρυκες*) and trumpeters (*σαλπικταί*), introduced in *Ol.* XCVI.
20. The chariot-race with four foals (*πῶλων ἄρμασιν*), introduced in *Ol.* XCIX.
21. The chariot-race with two foals (*πῶλων συναρῆς*), introduced in *Ol.* CXXVIII.
22. The horse-race with foals (*πῶλος κέλης*), introduced in *Ol.* CXXXI.
23. The Pancratium for boys, introduced in *Ol.* CXLV.
24. There was also a horse-race (*ἵππος κέλης*) in which boys rode, but we do not know the time of its introduction.

Of these contests, the greater number were in existence in the heroic age, but the following were introduced for the first time by the Eleans:—all the contests in which boys took part, the foot-race of Hoplites, the races in which foals were employed, the chariot-race in which mules were used, and the horse-race with mares (*κάληνη*). The contests of heralds and trumpeters were also probably introduced after the heroic age.

‘Pausanias says, that up to the 77th Olympiad, all the contests took place in one day; but as it was found impossible in that Olympiad to finish them all in so short a time, a new arrangement was made. The number of days in the whole festival, which were henceforth devoted to the games, and the order in which they were celebrated, has been a subject of much dispute among modern writers, and in many particulars can be only matter of conjecture. The following arrangement is proposed by Krause:—On the first day, the initiatory sacrifices were offered, and all the competitors classed and arranged by the judges. On the same day, the contest between the trumpeters took place; and to this succeeded on the same day and the next the contests of the boys, somewhat in the following order:—the Foot-Race, Wrestling, Boxing, the Pentathlum, the Pancratium, and lastly, the Horse-Race. On the third day, which appears to have been the principal one, the contests of the men took place, somewhat in the following order:—the simple Foot-Race, the *Diayulos*, the *Dolichos*, Wrestling, Boxing, the Pancratium, and the Race of Hoplites. On the fourth day the Pentathlum, either before or after the Chariot and Horse-Races, which were celebrated on this day. On the same day or on the fifth, the contests of the Heralds may have taken place. The fifth day appears to have been devoted to processions and sacrifices, and to the banquets given by the Eleans to the conquerors in the Games.

The judges in the Olympic Games, called Hellanodicae (Ἑλλανοδῖκαι), were appointed by the Eleans, who had the regulation of the whole festival. It appears to have been originally under the superintendence of Pisa, in the neighbourhood of which Olympia was situated, and accordingly we find in the ancient legends the names of Oenomaus, Pelops, and Augeas as presidents of the Games. But after the conquest of Peloponnesus by the Dorians on the return of the Heraclidae, the Aetolians, who had been of great assistance to the Heraclidae, settled in Elis, and from this time the Aetolian Eleans obtained the regulation of the festival, and appointed the presiding officers. Pisa, however, did not quietly relinquish its claim to the superintendence of the festival, and it is not improbable that at first it had an equal share with the Eleans in its administration. The Eleans themselves only reckoned three festivals in which they had not had the presidency, namely, the 8th, in which Pheidon and the Piseans obtained it; the 34th, which was celebrated under the superintendence of Pantaleon, king of Pisa; and the 104th, celebrated under the superintendence of the Piseans and Arcadians. These Olympiads the Eleans called ἀνολυμπιάδες, as celebrated contrary to law.

The Hellanodicae were chosen by lot from the whole body of the Eleans. Pausanias has given an account of their numbers at different periods; but the commencement of the passage is unfortunately corrupt. At first, he says, there were only two judges chosen from all the Eleans, but that in the 25th *Ol.* (75th *Ol.*?) nine Hellanodicae were appointed, three of whom had the superintendence of the horse-races, three of the Pentathlon, and three of the other contests. Two Olympiads after, a tenth judge was added. In the 103rd *Ol.* the number was increased to 12, as at that time there were 12 Elean Phylae, and a judge was chosen from each tribe; but as the Eleans afterwards lost part of their lands in war with the Arcadians, the number of Phylae was reduced to eight in the 104th *Ol.*, and accordingly there were then only eight Hellanodicae. But in the 108th *Ol.* the number of Hellanodicae was increased to 10, and remained the same to the time of Pausanias.

The Hellanodicae were instructed for ten months before the festival by certain of the Elean magistrates, called Νομοφύλακες, in a building devoted to the purpose near the market-place, which was called Ἑλλανοδικαίων. Their office probably only lasted for one festival. They had to see that all the laws relating to the games were observed by the competitors and others, to determine the prizes, and to give them to the conquerors. An appeal lay from their decision to the Elean senate. Their office was considered most honourable. They wore a purple robe (πορφύρις) and had in the Stadium special seats appropriated to them. Under the direction of the Hellanodicae was a certain number of ἀλῶται with an ἀλυστάρχης at their head, who formed a kind of police, and carried into execution the commands of the Hellanodicae. There were also various other minor officers under the control of the Hellanodicae.

All free Greeks were allowed to contend in the games, who had complied with the rules prescribed to candidates. The equestrian contests were necessarily confined to the wealthy; but the poorest citizens could contend in the athletic contests, of which Pausanias mentions an example. This, however, was far from degrading the games in public opinion; and some of the noblest as well as meanest citizens of the state took part in these contests. The owners of the chariots and horses were not obliged to contend in person; and the wealthy vied with one another in the number and magnificence of the chariots and horses which they sent to the games. Alcibiades sent seven chariots to one festival, a greater number than had ever been entered by a private person, and the Greek kings in Sicily, Macedon, and other parts of the Hellenic world contended with one another for the prize in the equestrian contests.

‘ All persons, who were about to contend, had to prove to the Hellanodicae that they were freemen, of pure Hellenic blood, had not been branded with Atimia, nor guilty of any sacrilegious act. They further had to prove that they had undergone the preparatory training (*προγυμνάσματα*) for ten months previously, and the truth of this they were obliged to swear to in the *Βουλευτήριον* at Olympia before the statue of Zeus *Ὁρκιος*. The fathers, brothers, and gymnastic teachers of the competitors, as well as the competitors themselves, had also to swear that they would be guilty of no crime (*κακούργημα*) in reference to the contests. All competitors were obliged, thirty days previous to the festival, to undergo certain exercises in the *Gymnasium* at Elis, under the superintendence of the Hellanodicae. The different contests, and the order in which they would follow one another, were written by the Hellanodicae upon a tablet (*λεόκωμα*) exposed to public view.

‘ The competitors took their places by lot, and were of course differently arranged according to the different contests in which they were to be engaged. The herald then proclaimed the name and country of each competitor. When they were all ready to begin the contest, the judges exhorted them to acquit themselves nobly, and then gave the signal to commence. Any one detected in bribing a competitor to give the victory to his antagonist was heavily fined; the practice appears to have been not uncommon from the many instances recorded by Pausanias.

‘ The only prize given to the conqueror was a garland of wild olive (*κότινος*), which according to the Elean legends was the prize originally instituted by the Idaeian Heracles. But according to Phlegon’s account (*Περὶ τῶν Ὀλυμπίων*, p. 140), the olive crown was not given as a prize upon the revival of the games by Iphitus, and was first bestowed in the seventh Olympiad, with the approbation of the oracle at Delphi. This garland was cut from a sacred olive-tree, called *ἐλαία καλλιστέφανος*, which grew in the sacred grove of Altis in Olympia, near the altars of Aphrodite and the Hours. Heracles is said to have brought it from the country of the Hyperboreans, and to have planted it himself in the Altis. A boy, both of whose parents were still alive (*ἀμφιθαλῆς παῖς*) cut it with a golden sickle (*χρυσῶ δρεπάνῳ*). The victor was originally crowned upon a tripod covered over with bronze (*τρίπους ἐπίχαλκος*), but afterwards, and in the time of Pausanias, upon a table made of ivory and gold. Palm branches, the common tokens of victory on other occasions, were placed in their hands. The name of the victor, and that of his father and of his country, were then proclaimed by a herald before the representatives of assembled Greece. The festival ended with processions and sacrifices, and with a public banquet given by the Eleans to the conquerors in the *Prytaneum*.

‘ The most powerful states considered an Olympic victory, gained by one of their citizens, to confer honour upon the state to which he belonged; and a conqueror usually had immunities and privileges conferred upon him by the gratitude of his fellow-citizens. The Eleans allowed his statue to be placed in the Altis, or sacred grove of Zeus, which was adorned with numerous such statues erected by the conquerors or their families, or at the expense of the states of which they were citizens. On his return home, the victor entered the city in a triumphal procession, in which his praises were celebrated frequently in the loftiest strains of poetry.

‘ Sometimes the victory was obtained without a contest, in which case it was said to be *ἀκονιτή*. This happened either when the antagonist, who was assigned, neglected to come, or came too late, or when an Athletes had obtained such celebrity by former conquests, or possessed such strength and skill, that no one dared to oppose him. When one state conferred a crown upon another state, a proclamation to this effect was frequently made at the great national festivals of the Greeks.

‘ As persons from all parts of the Hellenic world were assembled together at the Olympic Games, it was the best opportunity which the artist and the writer possessed of making their works known. In fact, it answered to some extent the same purpose as the press does in modern times. Before the invention of printing, the reading of an author’s works to as large an assembly as could be obtained, was one of the easiest and surest modes of publishing them ; and this was a favourite practice of the Greeks and Romans. Accordingly, we find many instances of literary works thus published at the Olympic festival. Herodotus is said to have read his history at this festival ;\* but though there are some reasons for doubting the correctness of this statement, there are numerous other writers who thus published their works, as the sophist Hippias, Prodicus of Ceos, Anaximenes, the orator Lysias, Dion, Chrysostom, &c. It must be borne in mind, that these recitations were not contests, and that they formed properly no part of the festival. In the same way painters and other artists exhibited their works at Olympia.

‘ The Olympic Games continued to be celebrated with much splendour under the Roman emperors, by many of whom great privileges were awarded to the conquerors. In the sixteenth year of the reign of Theodosius, A. D. 394 (*Ol.* 293), the Olympic festival was for ever abolished ; but we have no account of the names of the victors from *Ol.* 249.’

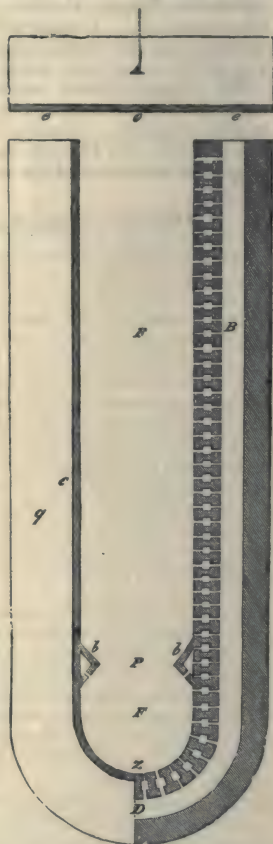
[\* Dahlmann, in his *Life of Herodotus*, has refuted this story. *Ed.*]

## THE STADIUM AT OLYMPIA.

At one end a straight wall shut in the area, and here were the entrances, the starting-place for the runners, and an altar of Endymion. At the other end, at or near the centre of the semicircle, and at the distance of a stadium from the starting-place, was the goal, which was the termination of the simple foot-race, the runners in which were called *σταδιοδρόμοι*: the race itself is called *στάδιον* and *δρόμος*. In the *διανλος δρόμος* the racers turned round this, and came back to the starting-place. The starting-place and goal had various names. The former was called *ἄφεις*, *γραμμή*, *ὑσπληξ*, and *βαλβίς*: the latter, *τέρμα*, *βατήρ*; *τέλος*, *καμπτήρ*, and *νύσσα*. The term *γραμμή* is explained as the *line* along which the racers were placed before starting; *ὑσπληξ*, which means *the lash of a whip*, is supposed to have been a cord which was stretched in front of the racers, to restrain their impatience, and which was let fall, when the signal was given to start; the name *καμπτήρ* was applied to the goal, because the runners in the *διανλος* and *δολιχος* turned round it, to complete their course. These terms are often applied indifferently to the starting-place and the goal; probably because the starting-place was also the end of all races, except the simple *στάδιον*. The starting-place and goal were each marked by a square pillar (*στήλαι*, *κίονες κυβοειδεῖς*), and half way between these was a third. On the first was inscribed the word *ἀρίστευε*, on the second *σπεῦδε*, on the third *κάμψον*. The *δολιχοδρόμοι* turned round both the extreme pillars, till they had completed the number of stadia of which their course consisted.

The semicircular end of the area, which was called *σφενδονή*, and was not used in the races, was probably devoted to the other athletic sports. This *σφενδονή* is still clearly seen in the Ephesian and Messenian stadia, in the latter of which it is surrounded by 16 rows of seats. The area of the stadium was surrounded by the seats for spectators, which were separated from it by a low wall or podium.

A is the boundary wall at the Aphasis, 77 feet deep, B C the sides, and D the semicircular end, of the same depth as A; FF the area, including the *σφενδονή*; *bb* pieces of masonry jutting out into the area; *ee* the entrances; from *o* to *p* is the length of an Olympic stadium; from *q*—*z* the range of amphitheatrical seats, mentioned above.





## ON THE DIALECT OF PINDAR.

---

It may be useful to make a few preliminary remarks on Pindar's dialect. Hermann, in his *Opuscula*, (vol. i. p. 245—263,) has treated this subject with his usual ability and learning. From this source I have derived the principal substance of the following remarks.

Pindar's dialect is peculiar; it is a mixture of almost all other dialects. He uses many forms which are severally proper to the Æolian, Dorian, Ionian, and Attic dialects. He is not always consistent with himself, but often uses the same word in different forms. This inconsistency may be accounted for by the different metres in which he composed his odes. In many of his odes, the metre consists of dactyls, alternating with trochees and spondees; this forms essentially the Dorian rhythm. Other odes have a vast preponderance of short syllables—have great rapidity and inequality; and this is the Æolian rhythm.

It is perhaps in particular reference to this irregular sort of metre, that Horace speaks of Pindar being borne along 'numeris lege solutis.' A passage from Athenæus (*lib. xiv. p. 624. C.*) is so important, that I transcribe it—Ἡρακλείδης δὲ ὁ Ποντικός, οὐ δ' ἄρμονίαν, φησί, δεῖν καλεῖσθαι τὴν Φρύγιον, καθάπερ οὐδὲ τὴν Λύδιον. ἄρμονίας γὰρ εἶναι τρεῖς. τρία γὰρ καὶ γενέσθαι Ἑλλήνων γένη, Δωριεῖς, Λιολεῖς, Ἴωνας. — ἡ μὲν οὖν Δώριος ἄρμονία τὸ ἀνδρῶδες ἐμφαίνει καὶ τὸ μεγαλοπρεπές, καὶ οὐ διακεχυμένον οὐδ' ἰλαρόν, ἀλλὰ σκυθρωπὸν καὶ σφοδρόν, οὔτε δὲ ποικίλον οὐδὲ πολύτροπον. τὸ δὲ τῶν Λιολέων ἦθος ἔχει τὸ γαῦρον καὶ τὸ ὀγκῶδες, ἔτι δὲ ὑπόχαυρον· ὁμολογῆ δὲ ταῦτα ταῖς ἵπποτροφίαις αὐτῶν καὶ ξενοδοχίαις· οὐ πανοῦργον δὲ ἀλλὰ ἐξηρμένον καὶ τεθαρρήκός. διὸ καὶ οἰκείον ἔστ' αὐτοῖς ἡ φιλοποσία καὶ τὰ ἐρωτικά καὶ πᾶσα ἡ περὶ τὴν δίαίταν ἄνεσις. διὸ καὶ περιέχουσι τὸ τῆς ὑποδαρίου καλοῦμένης ἄρμονίας ἦθος. αὕτη γάρ ἐστι, φησὶν ὁ Ἡρακλείδης, ἣν ἐκάλουν Λιολίδα.

This last expression will reconcile *Ol.* i. 17. with *v.* 102 of the same ode, in which the 'Dorian lyre' and 'Æolian strain' are spoken of as identical; and will explain *Frag.* 201—Λιολεῖς ἔβαινε Δωρίαν κέλευθον ὕμνων.

Plato, *de Rep.* III. 398. c. has these words—*τίνες οὖν θρηνώδεις ἄρμονίαι, λέγε μοι, σὺ γὰρ μουσικός.* Μιξολυδιστί, ἔφη, καὶ συντονολυδιστί, καὶ τοιαῦται τινές. Οὐκοῦν αὐται, ἦν δ' ἐγώ, ἀφαιρετέαι. ἄχρηστοι γὰρ καὶ γυναιξίν ἄς δεῖ ἐπιεικέας εἶναι, μὴ ὅτι ἀνδράσι. Πάνυ γε. Ἄλλὰ μὴν μέθη γε φύλαξιν ἀπρεπέστατον καὶ ἀργία. Πῶς γὰρ οὐ; Τίνες οὖν μαλακαὶ τε καὶ συμποτικαὶ τῶν ἄρμονιῶν; Ἴαστί, ἦ δ' ὅς, καὶ Λυδιστί, αἵτινες χαλαραὶ καλοῦνται. Ταύταις οὖν, ὦ φίλε, ἐπὶ πολεμικῶν ἀνδρῶν ἔσθ' ὅ τι χρήση; Οὐδαμῶς, ἔφη.

Hermann considers the following odes to be written in the Dorian rhythm; *Ol.* III. VI. VIII. XI. XIII. *Pyth.* I. III. IV. *Nem.* I. V. VIII. X. XI. *Isthm.* I. II. III. IV. V. VI. The following odes he thinks written in the Æolian; *Ol.* I. II. X. *Pyth.* II. V. VI. VII. VIII. XI. *Nem.* III. VI. VII. The remainder he considers to be Lydian; *Ol.* IV. V. VII. IX. XIII. XIV. *Pyth.* IX. X. XII. *Nem.* II. IV. VIII. IX. *Isthm.* VII.

Hermann denies that Pindar used the digamma; but in the following words he seems undoubtedly to have employed it—*ἀναξ, ἀνάσσω, ἀνδάνω, εἶδομαι, εἶδος, εἰδώς, εἴκοσι, εἰπεῖν, εἴπαις, εἴπῶν, εἰκόως, ἔπος, ἔργον, ἔρξας, ἔσπερα, ἔτος, ἡχώ (Ol. XIV. 21.) ἰδέσθαι, ἰδῶν, ἰδρις, ἴσημι, οἰκίζω, οἶκος.* And in the three proper names, Ἴάλυσος, Ἴσθμός, \*Ωανος.

Pindar has several words peculiar in sense as well as form—*σεσωπαμένον, Isth. I. 63. διασωπάσομαι, Ol. XIII. 91. τόσσαις, Pyth. III. 27. ἐπέτοσσε, Pyth. IV. 5. ἐπιτόσσας, Pyth. X. 33. πεπαρεῖν, Pyth. II. 57. παλαιμονεῖν, Pyth. II. 61. ὑποφαῦτιες, Pyth. II. 76. ἀγή, Pyth. II. 82. κεχλαδῶς, Ol. IX. 2. ψεύδης, Nem. VII. 49. ἀκά, Pyth. IV. 156. ἀμά, Ol. III. 21. ὄτε, Nem. VI. 29. ἄς, for ἔως, Ol. XI. 51. He keeps vowels short before γλ, a license very seldom taken by the Attic writers; before φν, as ἐπέφνε, *Ol.* II. 42; before πτ, in *Νεῶπτόλεμος, Nem.* VII. 35. He shortens the first syllable in ἔσλος=ἔσθλος thrice, *Ol.* II. 19. *Pyth.* III. 66. *Nem.* IV. 95. The oldest form of this word was probably ἑθελός—ἔθλος, (Germanicè, *edel*) pronounced by the Dorians ἔσλος, lastly ἔσθλος.*

He is remarkable in shortening the first syllable in χρῦσός, *Nem.* VII. 78. The first of the adjective χρῦσεος he shortens, in common with other lyric writers. Πιῖαίνων, *Pyth.* IV. 150. Κύκνειᾶ, *Ol.* XI. 15. πᾶν, *Ol.* II. 85. Πέλλαῖα, *Ol.* XIII. 109, are all remarkable instances of shortened syllables.

He uses the first syllable in ἀνήρ and ἕδωρ, as common; the first in κάλός, φθίνειν, ἴσος, always short.

He often contracts final syllables into one—ἀργυρεῶ—πορφυρεῖς—Ἑρακλεος—Πηλεος—Πολυδεύκεος—διαπρεπεᾶ; also ξυνᾶνα for ξυνάνα, τετραορον—Δι.

He elides the diphthong αι, as ἔσπητ' ἄγλαον, *Ol.* viii. 11.

In crasis he has κάκείνον—κάσόφοις—χώπόταν—χώποσαι—χώταν—χώτι—χώποθεν--τωῦτο--τῶργείου—κάν--ᾠνασσα—ᾠπολλωνιάς—ᾠλιρθίου.

His Dorisms are neither uniform, nor violent. He never uses *μεσ*, for *μεν*, in the 1st. pl.; nor *ω*, for *ου*, in the genitive; nor ἦνθε, for ἦλθε: twice he has *εν* for *ειν*, (never *ην*) as the termination of the infinitive; γαρεύεν, *Ol.* i. 3. τράφεν, *Pyth.* iv. 115.

He seems to vary in his use of *-αις -αισα*, or *-ας -ασα*, as the termination of the aorist participle; but he never makes the *as* short. He once has *τι* for *σι*, ἐφήντι, *Isthm.* ii. 9. He uses either *οντι* or *οισι*, as the 3rd. pl. præ. ind.; but *οισι* is always used, if *ν* is added. He uses the present tense of *εἰμί* in this way—*εἰμί—ἐσσί—ἐστί*. 1st. pl. *εἰμέν*, 3rd. *ἐντί*. He has *εἰσί*, *Pyth.* v. 108. He has *δίδοι*, for the imperative to *δίδομι*.

He has *θεύδατος—εὔδατος*—but *ἀφώνητος—ἐφίλασε*, but *πεφιλημένον*. He seems to make a difference between *πυνησαι*, *to be distressed*: and *πυνησαι*, *to effect a thing by labour*. This difference is illustrated and supported by analogous usage in the Latin language, in which, words of the 1st conjugation, as *fugare, sedare*, &c. have an active sense; whilst their correlatives in the 2nd, or 3rd, as *sedere, fugere*, are neuter.

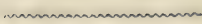
Pindar uses *τ* for *σ* in *ἔπεσον*, if the next syllable begin with *σ*, as *πετοῖσαι*, *Ol.* vii. 69. *πεδά* for *μετά*, particularly in compounds; as *πεδανγάζων*, *πεδέρχεται*. But *ἀνδρῶν μέτα*, *Pyth.* v. 88. *έν*, for *ές*, *Pyth.* ii. 11. *ἔπειτεν*, for *ἔπειτα*. *δνυμα* for *δνομα*. Sometimes the accusative in *ος* for *ους*, *νᾶσος*, *Ol.* ii. 71. *ὑπερόχος*, *Nem.* iii. 24. *κακαγόρος*, *Ol.* i. 53. He elides the final vowel in *περί*, and has *περίπτων*, *περόδοις*. *αὔαταν*, *Pyth.* ii. 28, and iii. 24, is a remarkable Æolic form of *ἄταν*. In *ἔσσαν*, *θέσσαν*, *κάθεσσαν*, the reduplication of the *σ* is peculiar. *κελαδεννός*, *κλεεννός*, *φαεννός*. are Æolic forms for *κελαδεινός*, &c. &c.

He has *σκᾶπτον—σκήπτρον*, *ὦν—οὔν*, *δρυχα—δρυθα*, *φρασί—φρεσί*. *Θέτιος*, *Πάριος*, *Ψυίμιος*, *Δεινίος*, are irregular forms of the genitive.

*τίν*, *tibi*, is never enclitic in Pindar, who uses also *σοί*, and *τοί*; never *τείν*, or *εἰμίν*. He has both *τύ* and *σύ*, *σεῦ* and *σέθεν*. *σέ*, and *τίν*, once in the accusative, *Pyth.* viii. 68. He has *ίν* for *οί*, *Pyth.* iv. 36. *Ol.* vi. 62. He has *ἔ*, *Ol.* ix. 14. = *μίν*, which is Ionic; and *νίν*, which is Doric. He appears to have used these forms indifferently; guided, probably, by his ear, rather than by any definite rule. Böckh remarks that he always seems to have used *νίν*, if the preceding word ended in *ν*, as *Ἰστρίαν νιν*, *Ol.* iii. 27. *ὀδόν νιν*, *Nem.* ii. 7.

In several instances he preserves a final vowel without elision, before words which had not the digamma. ἀλιερκία Ἴσθμοῦ, *Isthm.* I. 10. ἐπὶ ἴσα, *Nem.* VII. 5. περὶ φ̄, *suo*, *Isthm.* III. 54. τε εὐανθεία, *Isthm.* VI. 34. δὲ ἔχοντες, *Ol.* V. 16. παρὰ ἐλπίδα, *Ol.* XIII. 83. I believe διαλλάξαιτο ἦθος, *Ol.* X. 21, to be a wrong reading for διαλλάξαιτ' ἂν ἦθος.

I have not by any means given a *perfect* account of the peculiarities of Pindar's dialect; but I trust I have said enough to render the study of my author more easy to the Student.



## ARGUMENT OF THE FIRST OLYMPIC.

---

HIERO, king of Syracuse, gained three Olympic victories :—The first, before he had succeeded to the supreme power, OL. 73, B. C. 488, in the horse race. The second, when he was king, also in the horse race, OL. 77, B. C. 472. This is the victory celebrated in this ode. His last victory was in the chariot race, OL. 78, B. C. 468. His court was frequented by the poets, Pindar, Simonides, Bacchylides, Xenophanes, Epicharmus, Æschylus. The poet begins his ode by saying, that Olympia is as much the noblest exhibition in Greece, as water is the most wholesome element, gold the most precious metal, and the sun the most gorgeous heavenly body. Hence poets derive subjects for their muse, and sing the praise of Jupiter Olympius at the banquets of Hiero, king of Syracuse. He then invokes the Dorian lyre, to sing of Pherenicus, Hiero's victorious horse. The glory of Olympia reminds him of Pelops, who colonized Pisa. Many fables have been told of Pelops; but the poet rejects them. Tantalus was really much beloved by the gods; but pride overthrew him, and condemned him to his punishment in hell. He stole nectar from the table of the gods, and gave it to men. His son Pelops, who had been previously conveyed to heaven by Neptune, was sent down to earth again, as a punishment for the offence committed by his father. Pelops courted Hippodamia, and, by the aid of Neptune, gained her. He is now buried near the Alpheus, and is worshipped as a god. The ode concludes with a panegyric on Hiero, for whom the poet expresses a hope, that he may gain the victory in the chariot, as he had already done in the horse, race.

## NOTES ON THE FIRST OLYMPIC.

---

1. "Ἀριστον μὲν ὕδωρ. One passage is produced out of the Euthydemus of Plato, and another from Aristotle's Rhetorics, containing this proverbial expression; for it evidently was a proverb: but neither of them proves how it is to be applied in the present case. In both, the sense is, "that water, though the cheapest, is the most valuable of things." Dissen's remark, that "it is natural to praise water and gold at a banquet," is puerile and unsatisfactory. Water was regarded by many schools of philosophy as the primary element; a theory not discountenanced by the Mosaic account of the creation:—"And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so." *Genesis*, i. 9. And St. Peter says, 2 *Epist.* iii. 5,—καὶ γῆ ἐξ ὕδατος καὶ δι' ὕδατος συνεστῶσα, τῷ τοῦ Θεοῦ λόγῳ. Homer has

᾽Ωκεανόν τε θεῶν γένεσιν, καὶ μητέρα Τηθύν. *Il.* XIV. 201.

᾽Ωκεανοῦ ὅς περ γένεσις πάντεσσι τέτυκται. *Ibid.* 246.

This theory was adopted by Thales as the basis of his physical philosophy. Cicero says,—'Thales enim Milesius aquam dicit esse initium rerum; Deum autem, eam mentem quæ ex aqua cuncta fingeret.' *De Nat. Deor.* i. 10. The general meaning of these opening verses is, that the Olympic games are the most magnificent of spectacles, as water is the principal element, and gold the most precious of metals. Gold and water are again compared *Ol.* III. 44,—εἰ δ' ἀριστεύει μὲν ὕδωρ, κτεάνων δὲ χρυσὸς αἰδοιέστατον.

ib. *And gold, transcendently (ἕξοχα) excels all other splendid wealth, as fire is the brightest of things, when blazing at night.*

μὴ δὴ πυρὸς αἰθομένοιο

νῆας ἐνιπρήσωσι. *Hom. Il.* XVI. 81.

κατὰ δ' ἔσβεσεν αἰθόμενον πῦρ. *Ibid.* 293.

3. πλούτου=κτεάνων.

φιάλαν—πάγχρυσον κορυφάν κτεάνων. *Ol.* VII. 1—4.

3. ἄεθλα=ἀέθλους. γαρεύν, Dor. for γαρεύειν. The form of comparison would regularly be—as water and gold, so Olympia, &c.

ὁ χρυσὸς ἐψόμενος  
 αὐγὰς ἔδειξεν ἀπάσας, ὕμνος δὲ τῶν ἀγαθῶν  
 ἐργμάτων βασιλεῦσιν ἰσοδαίμονα τεύχει  
 φῶτα. *Nem.* iv. 82.

6. ἐρήμας δι' αἰθέρος. 'Expertus vacuum Dædalus æra.' *Hor.* It is a graceful idea of De Jongh's, that ἐρήμη means, in the present passage, *unoccupied by stars*; which interpretation gives peculiar force to ἐν ἀμέρᾳ, *in the day time*. Nouns ending in ηρ are generally masculine, unless they are contracted forms, as ἦρ, *ver*, from ἔαρ; or signify persons, as μήτηρ, &c. Yet both αἰθήρ and αἴηρ are fem. as well as masc.; perhaps this variety may be accounted for, by supposing that the ideas which they represent were personified. *Æther* is used fem. by Ennius, ap. Gell. 13,—*ære fulvâ*. *Æther* was personified by the Latins:

'Postremo percunt imbres, ubi eos pater æther

'In gremium matris terræ præcipitavit.' *Lucret.* i. 251.

And

'Tum pater omnipotens sæcundis imbribus æther

'Conjugis in gremium lætæ descendit.' *Virg. Georg.* ii. 325.

7. μηδ' αὐδάσομεν, *let us not say*. It is difficult to explain this construction, unless we suppose that Pindar adopted the Homeric license of shortening the penultimate syllable of the subjunctive mood. He certainly appears to have done this, *Ol.* vi. 24,—ὄφρα βάσομεν ὄκχον ἴκωμαί τε. I would rather adopt this mode of explanation, than suppose that μή is used for οὐ.

8. ἀμφιβάλλεται may mean *put round*, as a garland round the head. 'Necte meo Lamie coronam, Pimplei dulcis.' *Hor.* And so Kayser takes the word, and interprets: *An epinician song is put around the head (of the victor) by the genius of the poet*. But Böckh is right in interpreting, *the song is shed around the spirit of poets*, so that they can, as it were, hear it; *i. e.* they remember it. He quotes the Homeric expression, ἀμφὶ κτύπος οὐατα βάλλει; which he rightly says might be altered to οὐασι βάλλεται. *Mētis* signifies *understanding*; as, τὰς ἀφθονίαν ὅπαζε μήτις ἀμᾶς ἀπο. *Nem.* iii. 14. The construction is, ὕμν. ἀμφιβ. μητ. σοφ. (ὥστε αὐτοὺς) ἴκο. ἐς ἀφν. ἴστ. *Ἱερ. κελ. παῖ. κρο.* Hermann, Kayser, and Bergk, read ἰκομένης. De Jongh retains the accusative, but does not understand ὥστε. On the usage of the accusative after a dative, see Elmsley's note on the

Heraclidæ, v. 693. *ικομένοις* is not so good a reading as *ικομένους*, because, the principal idea contained in *σοφῶν μητίεσσι* is the *genius* of the poet, rather than the poet himself.

13. *Gathering the choicest of all honours.*

τιμὰν οἶαν οὔτις Ἑλλάνων δρέπει. *Pyth.* i. 49.

Ἴσθμιάδων δρέπεσθαι κάλλιστον ἄωτον. *Nem.* ii. 9.

ib. ἀέθλων τε κορυφὰν πόρον τ' Ἀλφειοῦ. *Ol.* ii. 13. So “*caput*” in Latin means ‘the principal matter:’ *Rerum caput hoc erat, hic fons.* *Hor. Caput belli.* *Liv.*

15. Pindar uses the word ἄωτος very often, and always in the sense of *excellence*. Homer uses it in its primary—all subsequent writers in its metaphorical—sense. The word comes from ἄω, *to blow*. The original idea therefore conveyed by it is *bloom*, when applied to a flower; its *nap*, when applied to cloth, or wool: Latinè, *floccus*, from *flo*; meaning *a light, airy lock*. There is no instance of ἄωτος signifying *a flower*, in the proper sense of that word. The verb ἀωτεῖν, which is twice applied in Homer to *sleep*, will mean *to snore*. *Vid. Butt. Lexil. in voce.*

16. κεκρότητα χρυσέα κρηπίς ἱεραῖσιν ἀοιδαῖς,  
οἷα τειχίζομεν ἤδη ποικίλου  
κόσμον αὐδάεντα λόγων. *Frag.* 206.

ib. παίζομεν. Si quid vacui sub umbra  
*Lusimus tecum. Hor.*

17. ἄνδρες, *we bards.*

ib. καὶ δ' ἐκ πασσάλωφιν κρέμασεν φόρμυγα λιγείαν.

*Hom. Od.* viii. 67.

18. χάρις, *glory*; or it may mean the *pleasure derived from Pisa and Phœnicus*.

19. *Put your mind under the controul of sweet thoughts; i. e. provoked you to song.*

ἀλλ' ὅμως εὐχορδον ἔγειρε λύραν,

καὶ παλαισμάτων λάβε φροντίδ'. *Nem.* x. 22.

21. ἄνευ κέντροιο θέουσα. *Hom. Il.* xxiii. 387.

ib. πολέμου στίφος παρέχοντες. *Æsch. Pers.* 22; *exhibiting*.

22. κράτει προσέμιξε, *gave him victory.* v. 78.

δειλαία δὲ συγκέκραμαι δῦα. *Soph. Antig.* 1311.

*Κράτος* is used by Homer in a similar sense,—

αἴ κ' ἐθέλῃσι θεὸς δόμεναι κράτος. *Il.* xiii. 743.



23. *ἵπποχάρμαν*. The keeping and breeding of horses was the privilege of the rich and the noble: hence the term in the text conveys an idea of high honour. Herodotus says of Miltiades, the founder of the Chersonesic colony—*ἀνὴρ ἐδυνάστευε καὶ Μιλτιάδης ὁ Κυψέλου, ἐὼν οἰκίης τεθριπποτρόφου*. vi. 35. Homer has no greater term of respect for his heroes than *ἵππότα, ἵππηλάτα, ἵππόδαμος*. It is remarkable, that he only alludes in three places to the art of riding on horseback. When Ulysses is saved from drowning on a fragment of his vessel, he is said to bestride it *κέλθθ' ὡς ἵππον ἐλαύρων*. *Od.* v. 371. Diomed mounts one of the horses of Rhesus, *Il.* x. 513. And a man is described as performing the feats of a mountebank, *Il.* xv. 679, by leaping off and on the backs of four horses. We must not suppose that such an exhibition was made by a needy or insignificant person: it is plain, from the terms in which he is described, that it was otherwise: he is particularly said to have chosen his four horses *out of many*, and must therefore have been a person of wealth.

— Kayser observes that Pindar does not use such a term as “Syracusan—Epean—ruler, or king;” but “king of the Syracuans, Epeans,” &c. as *Pyth.* i. 73—*οἶα Συρακοσίων ἀρχῆ δαμασθέντες πάθον*. *Ol.* xi. 35—*Ἐπειῶν βασιλεύς*. He reads in the present passage *Συρακοσίων ἵπποχαρμῶν*.

26. *λίβητος* signifies the magic cauldron in which Clotho plunged Pelops, after he had been killed by Tantalus, and restored him to life. *καθαροῦ* may mean *that communicated a divine brightness; or, that purified from crime*.

— *ἐπεὶ, from the time that.*

*δέκατον μὲν ἔτος τὸδ' ἐπεὶ Πριάμον  
μέγας ἀντίδικος. Æsch. Agam. 39.*

27. ‘Hippodameque, humeroque Pelops insignis eburno  
‘Acer equis.’ *Virg. Georg. III. 7.*

28. *ἢ θαύματα πολλά, certainly there are many marvels!* Perhaps it is best to understand these words as an interjection. Hermann indeed affirms that *ἔστι* can be omitted only where it serves as a copula between predicate and subject; not where it means *existence*. But I am not certain that this rule can be maintained; and *θαύματα* should on no account be made the nominative case to *ἐξαπατῶντι*. It would altogether be out of keeping with the devout and pious character of Pindar, to speak of such ‘miracles’ as he had just

referred to, as if they were capable of 'deceiving.' Böckh reads *θαυματά*, i. e. *mirabilia*. The form *θαυματός*, instead of *θαυμαστός*, occurs twice in the Hymn to Mercury:—*ἦδ' ἀνόητα διέπλεκε θαυματὰ ἔργα*, v. 80; and, *ἦ σοί γ' ἐκ γενεῆς τάδ' ἄμ' ἔσπετο θαυματὰ ἔργα*, v. 440. And in the Hymn to Bacchus,—*τάχα δὲ σφὶν ἐφαίνετο θαυματὰ ἔργα*, v. 34. In Hesiod, *Scut. Her.* v. 165,—*τὰ δὲ δαίετο θαυματὰ ἔργα*. Böckh also restores *θαυματὰν ὁδόν*, in v. 30, *Pyth.* x. Eustathius expressly says, that Pindar used *θαυματός* for *θαυμαστός*. Analogy is violated by this rejection of the *s*. There is however the form *ἐραστός*, as well as *ἐρατός*; and *γνωτός*, as well as *γνωστός*.

28. I have recalled the old reading *φρένας*. Böckh led the way in rejecting this word, and inserting *φάτιν*, on very insufficient grounds.

— *Myths adorned beyond truth sometimes mislead men's minds*. Pindar has a profound belief in the miraculous and superintending controul of the gods; but human tradition has often disfigured and falsified divine truth.

29. *σοφία δὲ κλέπτει παράγοισα μύθοις*. *Nem.* vii. 23.

30. *χάρις*, poetic grace (personified in this passage,) by the beauty she bestows on things, renders credible even what is incredible.

33. *But posterity is the best judge of truth*.

— *ὄτ' ἐξελέγχων μόνος ἀλαθείαν ἐτήτυμον χρόνος*. *Ol.* xi. 53.

35. *μειῶν γὰρ αἰτία*, for so he incurs no blame.

The proper force of the comparative may perhaps be preserved, by supposing Pindar to imply that *some* degree of guilt may be incurred by men, when speaking of the gods, even when they mean to speak well; much more, therefore, ought men to be careful how they speak evil of them.

36. *ἀντία προτέρων*, in a manner different from those that have gone before me.

37. *εὐνομώτατον*, not, as others say, defiled by blood; but most pure.

38. *ἔρανος* was properly a feast, to which each of the guests contributed a share; called also *σύμβολον*. The same word is applied, irregularly of course, to the same feast, by Euripides:

Πέλοψ ἀμίλλας ἐξαμιλληθείς ποτε  
εἶθ' ὄφελος τόθ', ἦνικ' ἔρανον ἐς θεοῦς  
πρισθεὶς ἐποίεις, ἐν θεοῖς λιπεῖν βίον. *Helen.* 386.

38. *φίλαν*, beloved by the gods.

41. *And conveyed you away in his golden chariot.* I have adopted Schmidt's reading, *ιμέρω, χρυσέαισί τ'.*

43. *δευτέρω χρόνω, afterwards.* Pelops was contemporary with Laomedon, and Ganymede is said by some to have been son of Laomedon.

Λαομεδόντιε παῖ,  
Ζητὸς ἔχεις κυλίκων  
πλήρωμα.

*Eur. Troad. 821.*

'Nec Homerum audio, qui Ganymeden ab Diis raptum ait propter formam, ut Jovi bibere ministraret: non justa causa cur Laomedonti tanta fieret injuria.' *Cic. Tusc. Disp. 1. 26.*

By other writers Ganymede is said to have lived before Pelops.

45. *τῶντ' ἐπὶ χρέος, to discharge the same office.*

47. There is great force in the epithet *φθονερῶν.* The neighbours of Tantalus were envious because the Gods visited him; and therefore they forged the falsehood about Pelops being eaten by them.

— *ἔνεπε κρυφῶ, whispered.*

48. *ἀκμὰν ὕδατος ζέουσιν πυρί, the fury of boiling water.*

49. *κατὰ μέλη, piece-meal.*

50. *δεύματα.* *Δεύτερα* was the reading, before Böckh proposed the present. The words *ἀμφὶ δεύματα* were understood of the *second course*; and Athenæus quotes them, to prove that the ancients had second courses. This is a sense, however, which the words cannot bear: Casaubon, therefore, interpreted them, *at the end of the feast.* Others understood *δεύματα* to mean *the extremities*; but then *κρεῶν* cannot well be explained. Böckh takes *ἀμφὶ* adverbially,—*at the table*; and *δεύματα κρεῶν* as *κρεὰ δεδευμένα, boiled meat*; or *τραπέζισσι ἀμφὶ* may mean, *at the several tables.*

51. *ἄπορα, it is impossible*; *εὐκότα γὰρ καὶ τελευτὰν φερτέραν νόστου τυχεῖν.* *Pyth. 1. 34.* *ἀδύνατα δ' ἔπος ἐκβαλεῖν κραταίων.* 11. 81.

52. *μακάρων τινα.* Ceres is said to have eaten the shoulder of Tantalus, being hungry from the search after her daughter.

— *ἀφίσταμαι, I stand aloof in abhorrence.* ὦ Πόσειδον, ἔφη, δεινὸν λόγων ἀφίσταμαι· ἀμάχω τῷ ἄνδρι. *Plato. Euthyd. 303. a.*

53. *ἀκέρδεια, destruction*; a strong affirmative, implied by a negative form of expression; as, *anum inutile,* Hor. *illaudatus Buxtris,* Virg.

53. λέλογχεν, *receives as her portion*. Destruction seems here to be personified: the expression is much the same as in *Il.* xxiii. 79; where the ghost of Patroclus says,—*ἐμὲ μὲν κῆρ Ἀμφέχαιε στυγερῆ, ἥπερ λάχε γεινόμενον πέρ*. In *Theocr.* iv. 40, αἰ αἰ τῷ σκληρῷ μάλα δαίμονος, ὅς μὲ λελόγχη. *Hymn. ad Merc.* 430, Μήτερα Μουσάων, ἡ γὰρ λάχε Μαΐαδος υἱόν.

κακαγόρος is here the Doric acc. pl. for -ους. *Theocr.* v. 112. μισέω τὰς δασυκέρκος ἀλώπεκας.—v. 114, καὶ γὰρ ἐγὼ μισέω τῶς καθάρους.—iv. 11, πείσαι τοὶ Μίλων καὶ τῶς λύκος αὐτίκα λυσσῆν. The form is found in Hesiod, *Sc. Herc.* 302,—τοὶ δ' ᾠκύποδας λαγὸς ἤρευν ἄνδρες θηρενταί.

Perhaps it is better to construe θαμινά with κακαγόρος, *persevering blasphemers*.

54. Ὀλύμπου σκοποί. 'Behold, a watcher and an holy one came down from heaven.' *Dan.* iv. 13. τοξοφόρον Δάλου θεομάτας σκοπόν. *Ol.* vi. 59.

55. ἦν. Elmsley, in his preface to the *Œdipus Tyrannus*, asserts, that in Attic Greek the imperfectum was always declined thus:—1. ἦ. 2. ἦς. 3. ἦν; and he arbitrarily alters, or pronounces corrupt, the various passages which oppose this canon. It is certain, that, in a large majority of instances, this is the form observed; but there are cases which it is impossible, by any fair rule of criticism, to get rid of, and in which the later form is observed: *e. g.* παῖς δ' ἦν ἐγὼ σοι. *Eurip. Alcest.* 655. ἦ is the regular form from ἔα, as from ἦδεα came ἦδη. The Attics seem only to have used ἦν, as the 1st person, when it was necessary for the avoiding of hiatus. Hermann originally thought ἦ was the aorist, and ἦν the imperfectum; but subsequently gave up the idea. *But* (all was useless,) *for, &c.*

— καταπέψαι, properly, *to digest*: hence, *to bear*.

'Then he chew'd

'The thrice-turn'd cud of wrath, and cook'd his spleen.'

*Tennyson's 'Princess,' Canto I.*

56. κόρφ ἔλεν, *by his pride he incurred*.

57. The poets differ in their accounts of the punishment inflicted on Tantalus. Euripides follows Pindar: *Orest.* 6,—Κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον, ἀέρι ποτᾶται. *Vid. Pors. ad loc.* The Homeric story is more generally adopted. Tantalus was an instance of pride severely punished; and Pindar dwells upon his fate, as a warning to Hiero not to fall into the same fault.

57. οἱ is pleonastic.

κατὰ γαῖ' αὐτόν τέ νιν καὶ φαιδίμας ἵππους ἔμαρψεν. *Ol.* vi. 14.  
μή τί οἱ κρεμάμενον τῷ παιδί ἐμπέση. ἔχοντος δέ οἱ ἐν χερσὶ τοῦ  
παιδὸς τὸν γάμον, κ. τ. λ. *Herod.* i. 34, 35.

— ἄταν ὑπέροπλον, *excessive calamity*. Vide *Buttmann's Lexilogramus*, in v. ὑπέροπλος.

— *Which Jupiter inflicted by suspending over him a huge stone ; literally, which Jupiter suspended over him, namely, a huge stone.*

58. ὁ δ' εὐτυχήσας ἐς τὸ δυστυχὲς πεσὼν  
ψυχὴν ἀλάται τῆς πάροιθ' εὐπραξίας. *Eurip. Troad.* 634.

— κεφαλᾶς βαλεῖν is universally interpreted as signifying *to thrust away from his head*=ἀποβαλεῖν. This usage of the word βάλλειν I believe to be without example ; but, if the words are not corrupt, there is no other way of construing them.

59. ἀπάλαμον. Pindar uses the poetic form of this word, *Ol.* ii. 57, ἀπάλαμοι φρένες, in the sense of *violent*. In Homer and Hesiod it means *idle, stupid, incapable of excellence*. In the present passage it means *utterly wretched—unaided—unrelieved*. The insertion of the ν in παλαμναῖος and ἀπάλαμνος is remarkable, as in δαδύμοις, *Ol.* iii. 35 ; νόνημος, *Ol.* xi. 51.

60. τριῶν. The three others were Ixion, Sisyphus, and Tityus. Others refer the word to three modes of punishment, namely—thirst, hunger, and standing ; to which, the rock suspended over the head of Tantalus was added as a fourth.

κλέψαις is the Doric form for κλέψας. The original termination of every active participle was νς, as in the Latin *ens* or *ans*. By a subsequent law of the language, neither δ, θ, ν, nor τ, were allowed to stand before σ. κλέψανς, in its first state of change, became κλέψαις, as δίδους became δίδους, and τίθεις became τιθείς.

61. ἀλίκεσσι, *his fellow mortals*.

62. The fable of Tantalus stealing nectar from the table of the gods, to which he had been invited, probably means, that he was a priest, who divulged the mysteries into which he had been initiated.

63. *By which they had rendered him immortal.*

Κίπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
ἀνθρώπων ὡς μῦθος, ἐποίησας Βερενίκαν,  
ἀμβροσίαν ἐς στήθος ἀποστάξασαι γυναικός.

*Theocr. Idyll.* xv. 106.

‘Ambrosia cum dulci nectare mista  
‘Contigit os fecitque Deum.’ Ovid. *Met.* xiv. 606.

63. θέσσαν is a suspicious form. Schneidewin reads ἕθεσαν.

65. προῆκαν, sent down to earth.

ἦλθον ἐγὼ πάυσουσα τὸ σὸν μένος, αἶ κε πίθηαι,  
οὐρανόθεν· πρὸ δ’ ἐμ’ ἦκε θεὰ λευκώλενος Ἥρη.

*Hom. Il.* i. 207.

67. πρὸς, at the time of. *Pyth.* ix. 25,—ἕπνον ἀναλίσκοισα ῥέποντα  
πρὸς ἄω. *Xen. Anab.* iv. v. 21,—πρὸς ἡμέραν, at day-break. ‘Ad  
lumina prima venire.’ *Hor.*

68. μέλαν=ὥστε μέλαν εἶναι.

69. He resolved on effecting a practicable match, namely, Hippodamia.

— ἐτοίμον, such as was within his reach; human, not divine.

70. Πισάτα. This Doric form of the genitive arose from the original termination of the gen. in *ao—a*. In proper names, and some other nouns, it is retained in the Attic dialect.

— De Jongh somewhat hypercritically objects to Ἴπποδάμειαν being put in apposition to γάμον, and thinks σχέθεμεν governs both.

71. Achilles, *Il.* i. 350, is described as praying on the sea shore:

θιν’ ἐφ’ ἄλδος πολιῆς ὄρωον ἐπ’ ἀπείρονα πόντον,  
πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χεῖρας ὀρέγνυς.

72. ἄπνευ, he prayed aloud to.

λιτᾶισί σε θεοκλύτοις

ἀπύουσαι πελαζόμεσθα. *Æsch. Sept. c. Thebas,* 143.

76. τέλλεται ἐς χάριν, are grateful to you.

‘Fuit aut tibi quicquam

‘Dulce meum.’ *Virg. Æn.* iv. 318.

— πέδασον, fetter, i. e. stop. This alludes to the conditions on which Hippodamia admitted suitors to woo her.

79. τρεῖς τε καὶ δέκα, three, yea, and ten added to that number.

81. οὐ λαμβάνει, does not admit of.

82. οὐ γάρ κως θανάτον γε φυγεῖν εἰμαρμένον ἐστὶν

ἄνδρ’, οὐδ’ ἦν προγόνων ἢ γένος ἀθανάτων.

πολλάκι δηϊότητα φυγῶν καὶ δοῦπον ἀκόντων

ἔρχεται, ἐν δ’ οἴκῳ μοῖρα κίχεν θανάτου.

*Callin.* 12.

μοῖραν δ' οὐ τινά φημι πεφυγμένον ἔμμεναι ἀνδρῶν  
οὐ κακόν, οὐδὲ μὲν ἐσθλόν, ἐπὴν τὰ πρῶτα γένηται.

*Hom. Il. vi. 488.*

83. ἐν σκότῳ καθήμενος, *living in obscure inactivity.*

‘*Illacrymabiles*

‘*Urgentur ignotique longa*

‘*Nocte.*’ *Hor. Od. IV. ix. 26.*

καὶ περικαλίψαι τοῖσι πράγμασι σκότον. *Eur. Ion. 1522.*

— ἔψοι, *nurse; take excessive care of.*

μή τινα λειπόμενον

τὰν ἀκίνδυνον παρὰ μητρὶ μένειν αἰῶνα πέσσοντ', ἀλλ' ἐπὶ καὶ θανάτῳ  
φάρμακον κάλλιστον εἰς ἀρετᾶς ἄλιξιν εὐρέσθαι σὺν ἄλλοις.

*Pyth. iv. 185.*

μισῶ δ' ὅσοι χρήζουσιν ἐκτείνειν βίον,

βρωτοῖσι καὶ ποτοῖσι καὶ μαγεύμασι

παρεκτρέποντες ὄχετον ὥστε μὴ θανεῖν. *Eur. Suppl. 1109.*

85. πράξις, *issue.*

ταχειά γ' ἦλθε χρησμῶν πράξις. *Æsch. Pers. 739.*

86. ἐφάψατο, *used; literally, applied himself to.* Pindar uses this word, as well as θίγειν, with a dative. *Nem. VIII. 36. Pyth. VIII. 60, et 22. Pyth. iv. 296.*

87. περεοῖσιν ἀκάμαντας, *untiring with wings; i. e. invincible in speed and strength.*

88. ἔλεν is here applied to two subjects,—Enomaus, and Hippodamia; and signifies *conquered*, as applied to the one; *gained*, as applied to the other.

89. λαγίτης, *a ruler of the people.*

λαγέταν γάρ τοι τύραννον δέκεται,

εἴ τιν' ἀνθρώπων, ὁ μέγας πότμος. *Pyth. III. 86.*

— μεμαλότας, *dear to, entrusted to.* The Virtues are personified in this verse.

φῆ λαοὶ τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν. *Hom. Il. II. 25.*

θαλίης δὲ μεμήλοτα ἔργα νέμονται. *Hes. Op. et Di. 229.*

Kayser's manuscript has μεμαότας, with ἐν written over ἀρεταῖσι. It is a good reading; perhaps an improvement on μεμαλότας.

90. αἱμακουρία, *funeral honours; from αἷμα, blood, and κόρος, satiety.* That the ghosts of the dead loved to drink the blood of victims, we

learn from *Odyssey* xi. 49. Others, however, derive *κουρία* from *κόρος*, a youth; because the Peloponnesian youths made an annual pilgrimage to the tomb of Pelops, where they beat and scourged themselves, even to blood-shedding. It is possible that the root may be *κουρά*, cutting off the hair. Pausanias, in describing this ceremony, says they sacrificed a black ram.

91. ἐμμέμικται, *he partakes.* *Isthm.* II. 29.

92. κλιθείς, *near; i. e. buried near.* λίμνη κεκλιμένος Κηφίσιδι, *near to.* II. v. 709. πόντω κεκλιμένοι, II. xv. 740.

δισσαΐσιν ἀπείροις κλιθείς. *Soph. Trach.* 101.

93. ἀμφίπολος, *much frequented; a remarkable usage of the word, which is commonly a feminine substantive.* Pindar again alludes to the tomb of Pelops, *Ol.* xi. 25.

94. κλέος Πέλοπος δέδορκε, *the glory of Pelops shines.* *Nem.* III. 148,—'Επιδαμνόθεν τ' ἄπο καὶ Μεγάρων δέδορκεν φάος. The distinctive sense of the second præter. act.—or preter. middle, as it is usually called—is neuter; *e. g.* ἔοικα, πέπηγα, τέτηκα, σέσηπα, ὄλωλα. These verbs are active in their other tenses.

— ἐν δρόμοις, *in the stadium.*

95. ἴνα, *where.* ἴνα θέσκελα ἔργα τέτυκτο. *Hom. Od.* xi. 610.

'Cæsis ut forte juveneis

'Fusus humum viridesque cruor madefecerat herbas.'

*Virg. Æn.* v. 329.

'Verum totius ut lacus putidæque paludis

'Lividissima, maximeque est profunda vorago.'

*Catull.* xvii. 10.

— ταχύτας ποδῶν ἐρίζεται, *the prize of swiftness of foot is contended for.*

οὐνεκ' ἐρίζετο βουλὰς ὑπερμενεί Κρονίωνι. *Hes. Theog.* 534.

97. ἀμφί, *during.*

βίοντον ἄφθιτον

Ἴνοι τετάχθαι τὸν ὄλον ἀμφὶ χρόνον. *Ol.* II. 29.

'Circa lustra decem flectere mollibus

'Jam durum imperiis.'

*Hor. Od.* IV. I. 6.

98. ζήσουσι τοῦ μακαρίστου βίου, ὃν οἱ Ὀλυμπιονίκα ζῶσι, μακαριώτερον. *Plato. Rep.* v. 465. d.

99. ἀέθλων γ' ἔνεκεν, *at least as far as victory in the games can give it.* He means that a victory gained at Olympia is the highest of all victories; and therefore that a victor there need not look elsewhere for renown.



99. *Now the blessing which accompanies every day (i. e. which is certain and lasting) is the highest that falls to the lot of man.* He means that the glory of an Olympic victory never leaves a man.

101. ἰππίῳ νόμῳ, a hymn commemorative of his horse's victory. *Pyth.* 11. 69, a similar ode is called Καστόρειον. Pindar speaks of his ode, as if it were a triumphal crown.

‘Necte meo Lamiae coronam,

‘Pimplei dulcis.’ *Hor. Od. I. xxvi. 9.*

102. Αἰοληίδι. *See Preface on the Dialect of Pindar, p. 71.*

104. *I am sure I shall never adorn by my song any man, at least of those who are now living, more skilful in laudable pursuits, or more powerful.*

— The comparative μᾶλλον must be understood before ἴδρω, to be supplied from κυριώτερον. Tacitus, *Hist.* 1. 5, has the same construction:—‘Quanto quis audaciâ promptus, tanto magis fidus, rebusque motis potior.’

καλῶν is referred by Böckh to musical skill; but it may also be applied to the glory of victory. Hermann proposes ἀλλὰ καὶ instead of ἄλλον ἢ, and is followed by Böckh and Dissen. But in *Soph. Trach.* 445, τε and ἦ answer to each other in a manner similar to that in the text.

ὄστ' εἴ τι τῶμῳ τ' ἀνδρὶ τῆδε τῆ νόσῳ  
ληφθέντι μεμπτός εἰμι, κάρτα μαινομαι,  
ἢ τῆδε τῆ γυναικί.

ὥστε γὰρ ἢ παῖδες νεαρὸι, χῆραι τε γυναῖκες. *Hom. Il.* 11. 289.

105. ὕμνων πτυχαῖς. Böckh interprets these words—*varieties of measures and dancing.* Dissen, *the inmost recesses of poetry*—i. e. the most subtle and exquisite thoughts. De Jongh thinks πτυχαῖς means robes—*investing* Hiero, as he had already described his *crowning* him, with poetry.

Πραξινοῖα, μάλα τοι τὸ καταπτυχῆς ἐμπερόναμα  
τοῦτο πρέπει. *Theocr. Idyll. xv. 34.*

πτυχαὶ αἰθέρος is not an uncommon expression for the inmost parts of heaven.

106. ἐπίτροπος εἶὼν ταῖσι μερίμναις. μῆδεται, ἔχων τοῦτο κᾶδος, *being the patron of your pursuits, takes care of them, having this for his province.*

108. *If your tutelar god does not too soon desert you, I hope I shall (have to) celebrate a (still) more grateful (victory) gained by the swift chariot.*

γλυκυτέραν must be construed with σὺν θοῶ ἄρματι, and νίκην must be understood with it, though the ellipse is certainly harsh; it is better, however, to take the passage thus, than to understand μέριμναν or ὀδόν after κλείξειν. νίκην is understood *Ol.* VII. 82, but the ellipse in that passage admits of easier solution.

110. κλείξειν κεν. See *Matth. Gr. Gram.* §. 598.

— ἐπικούρον, *which assists—augments—the splendour of victory.*

— ὀδὸν λόγων. *Nem.* VII. 51.

πόθεν ὄρους ἔχεις θεσπεσίας ὀδοῦ

κακορρήμονας; *Æsch. Agam.* 1154.

111. εὐδείελον, *sunny.* Vid. *Buttm. Lexil. in voce.*

— ἐλθών. Pindar often speaks of himself as *going* to a place, when he means only that his ode will commemorate deeds performed there.

*ib.* Cronius was a mountain near Olympia.

Σωτήρ ὑψινεφές Ζεῦ, Κρόνιον τε ναίων λόφον. *Ol.* V. 17.

— μὲν ὦν, *and certainly.*

112. βέλος. *Ol.* II. 83. The darts of the poet's mind are his *thoughts.* καρτερώτατον ἀλκῆ, *most powerful for my protection.*

γίνεσθε δ' ἀλκή. *Æsch. Sept. c. Theb.* 76.

ὁ δ' αὖτε γοῦν ἀλκὰν ἔχων περὶ βρέτει

πλεχθεὶς θεῆς ἀμβρότου. *Eumen.* 258.

113. ἐπ' ἄλλοισι δ' ἄλλοι μεγάλοι, *men are renowned on various grounds.* Dissen, without much apparent reason, thinks that if Pindar had meant to utter this sentiment, he would not have used ἐπὶ at all; and he interprets—*one man is greater than another*; which does a harsh and unnatural violence to the words: nor is the sense, thus gained, what is wanted; for the train of thought is this—*there are varieties of happiness; but it is raised to its summit in kings.*

τέχνα γὰρ τέχνας ἐτέρας προὔχει

καὶ γνώμα παρ' ὄψι τὸ θεῖον

Διὸς σκήπτρον ἀνάσσεται.

*Soph. Philoct.* 138.

114. *Look not for glory beyond kings.* ὅστις αἰσχύνων ἐπιχώρια  
παπταίνει τὰ πόρω. *Pyth.* III. 22.

115. ὑψοῦ πατεῖν, *to be glorious.*

'I will cause thee to ride upon the high places of the earth.'  
*Isaiah, ch. LVIII. v. 14.*

— τοςσάδε, *meanwhile, i. e. as long as your glory lasts.*

116. πρόφαντον σοφία, *renowned for poetry.*

## ARGUMENT OF THE SECOND OLYMPIC.

---

The ode commemorates a victory in the chariot race gained by Thero, tyrant\* of Agrigentum, *Ol.* 76. B. C. 476. Thero was descended from Cadmus, Œdipus, Thersander, Tisamenus, Autesion, Theras. This Theras led a colony from Laconia to the island of Thera: his grandson Telemachus went to Rhodes: his posterity were called Emmenidæ, from Emmenes. They migrated to Agrigentum, where their descendant Thero gained the supreme power. Two relations of his, Capys and Hippocrates, rebelled against him, and persuaded the inhabitants of Himera to join them in raising the standard of revolt. Thero, however, put down the rebellion.

Pindar begins the ode by a panegyric on Thero. He says that the evils which have happened cannot be undone: but, that in Thero's family, happiness has hitherto always repaid misfortune. The daughters of Cadmus were all unfortunate, but all rewarded. Life is chequered with good and evil; and no man can positively foretell when he will enjoy complete repose. The family of Œdipus was rendered miserable by his murder of his father, and subsequently by the death of his sons: yet Thersander sprang from them; and from him the noble Thero is descended. Wealth, added to virtue, constitutes true greatness. The virtuous know that they will be rewarded hereafter; the bad are accursed in Hades: but the great and good are in the islands of the blest. Cadmus is there, and Peleus, and Achilles. The poet, having much more to say, asks his Genius—What he shall celebrate? He prefers Agrigentum: and affirms, with due solemnity, that since the city was founded, no ruler had been so noble and generous as Thero. Yet even *he* had been injured by calumnies; but his virtues are innumerable.

\* It may be as well to remark here, once for all, that the Greek word *τύραννος* does not necessarily suppose any moral depravity, or cruel abuse of power, in the person to whom it is applied. The difference between a kingdom and a tyranny, according to Thucydides, i. 13, consisted in this, that *tyrannies* were not hereditary, legitimate, constitutional authorities; whereas *kingdoms*, *βασιλείαι*, were governments *ἐπι βητοῖς γέρασι*, with stipulated, defined prerogatives.

## NOTES ON THE SECOND OLYMPIC.

1. The poet asserts the supremacy of poetry over music.
2. 'Quem virum aut heroa lyrâ, &c.' *Hor.* Pindar says he will celebrate Jupiter, Hercules, and Theron.
3. ἦτοι Πίσα μὲν Διώς, *undoubtedly Jupiter; for Pisa is under his tutelage.*
4. ἀκρόθινα πολέμου, *first-fruits out of the spoils, gained in the war with Augeas.* The common form of this word is ἀκροθίνιον. Ὅσα τὰν πολέμοιο δόσω ἀκρόθινα διελὼν ἔθνε, καὶ πενταετηρίδ' ὅπως ἄρα ἔστασεν ἑορτάν σὺν Ὀλυμπιάδι πρώτα. *Ol.* xi. 56. ἀκρόθινα is put in apposition to Ὀλυμπιάδα. *He established the Olympic festival, as the first-fruits of his victory over Augeas.* The word ἀκροθίνιον is used in an inscription upon a statue, offered by the Thracian Mendæans at Olympia :

Ζηνὶ θεῶν βασιλεῖ μ' ἀκροθίνιον ἐνθάδ' ἔθηκαν

Μενδαῖοι Σίπτην χερσὶ βιασσάμενοι. *Pausan.* v. 27.

6. The reading vitiates the metre, according to Böckh's arrangement. He reads ὄπιν, *reverence.* Herodotus, viii. 143, τῶν ἐκείνος οὐδεμίην ὄπιν ἔχων,—said of Xerxes, who destroyed the temples of the gods. And again, ix. 76, τοὺς οὔτε δαιμόνων οὐδὲ θεῶν ὄπιν ἔχοντας. If ὄπιν be admitted, I should prefer ξένων : for I do not know any authority for ὄπιν signifying, by itself, *piety towards God.* But ὄπιν, dependent on δίκαιον, is an awkward construction, and Kayser appears to be right in recalling the old reading ὀπί : he obviates the metrical difficulty by inserting ἐν before it. ὄψ may signify *a poem*; as, *Pyth.* x. 55, ἔλπομαι δ' Ἐφυραίων ὄπ' ἀμφὶ Πηνεῖδον γλυκεῖαν προχέοντων ἑμάν. For the insertion of ἐν, he quotes *Isthm.* iv. 27.—κλείονται δ' ἐν τε φορμίγγεσσιν ἐν αὐλῶν τε παμφώνοις ὁμοκλαῖς and *Olymp.* v. 19. This arbitrary insertion of the preposition is not altogether satisfactory. Upon the whole, it seems safest to retain the old reading—*γαγωνητέον ὀπί, I must celebrate in my song.*

6. ἔρειαμ' Ἀκράγαντος' as ἔρκος Ἀχαιῶν. Thero had been present at the battle of Himera, when the Carthaginians were defeated. This battle happened on the same day with that of Salamis.

7 *The flower of a renowned ancestry, who establishes the prosperity of the state on a firm basis.*

— The family of Thero, descended as he was from Cadmus and Œdipus, had undergone many vicissitudes of fortune; but all things had eventually turned out prosperous and brilliant. This seems to be the train of thought in the poet's mind.

8. *For they, after many hardships bravely endured, possessed themselves of the sacred dwelling-place on the river.*

9. πῶς οὖν ἱερῶν ποταμῶν πόλις, i. e. Athens, built near the Ilissus and Cephissus. πύργοι ἀνέσταν διδύμων ποταμῶν. Eur. Phœn. 824; Eur. Med. 846; Thebes, built near the Ismenia and Dirce.

— λάχε τ' Ἀλφειὸν οἰκεῖν. Ol. vi. 56; i. e. *prope Alpheum vivere.*

10. ποθέω στρατίας ὄφθαλμον ἐμᾶς. Ol. vi. 25; said of Amphiaræus. 'Peninsularum, Sirmio, insularumque, ocelle.' Catull. xxxi. 1. 'Hi duo oculos illos oræ maritimæ effoderant.' Cic. de Nat. Deor. iii. 38; spoken of Carthage and Corinth. Ἀρτέμιδος χιονότροφον ὄμμα Κιθαίρων. Eurip. Phœn. 815.

— *They became the principal potentates of Sicily; and a prosperous fortune ensued, adding riches and glory to their natural virtues.* ἔκαλος ἀπειμι γῆρας ἔς τε τὸν μόρσιμον αἰῶνα. Isthm. vi. 41. μόρσιμος, or μόριμος, for Pindar uses both forms, means properly, *appointed by fate.*

13. κορυφάν. Ol. i. 13. *Thou that governest the noblest of contests.* Ἰανθεῖς, properly, *warmed; hence, cheered, delighted.* λαίνοι καρδίαν κόματι. Pyth. i. 11. ἀλλ' οὐδὲ ταῦτα νόον λαίνοι φθονερῶν. Pyth. ii. 89.

14. πατρίαν σφίσι, *hereditary to them.* Vid. v. 35. Some take σφίσι as put in apposition to γένει. It certainly is so used Ol. viii. 83, — ὃν σφι Ζεὺς γένει ὥπασεν.

16. πεπραγμένων ἐν δίκῃ τε καὶ παρὰ δίκαν, *whether justly or unjustly done; i. e. all.* τε—καί, *whether—or.* Vid. Olymp. i. 104.

17.

'Non tamen irritum

\* \* \* \*

'Diffinget infectumque reddet,' &c. Hor.

17. It is probable that the primary sense of the word τέλος was not *end*, but *completion, fulfilment, perfection*. Hence the expression οἱ ἐν τέλει ὄντες, *the administration, rulers* of a country: i. e. *they that are in the highest political condition*. The grammarians indeed say that τέλος, added to ἔργων, θανάτου, &c. is a periphrasis for ἔργα, θάνατος, &c.—which is a compendious, though not a satisfactory, method of getting rid of the difficulty. But the *execution, accomplishment* of death is intelligible; whereas the *end* of death, as a periphrasis for death, is not. So τέλος signified a man's *capital*, i. e. his *entire* property; and, thence, *the tax* which he was accordingly assessed to pay. The idea of *end* seems derived from *completion*; not *completion* from *end*.

18. The general meaning of this verse is,—though past misfortunes cannot be undone, yet the memory of them may be obliterated by great succeeding prosperity.

20. παλίκοτον, *antagonist*. τοῖς Θηραίοισι συνέφερετο παλικότως. *Herod. IV. 156.* τραχὺς δὲ παλικότοις ἔφεδρος. *Nem. IV. 95.*

21. πέμπη ἀνεκὰς. The idea here is taken either from a pair of scales, or a wheel. The oscillations of a pair of scales appositely illustrate the *ups and downs* of life: and the varieties of fortune were certainly represented in various passages, by the winding up and running down of a wheel, though some particular machinery is probably referred to.

‘Ingratam Veneri pone superbiam,

‘Ne currente retro funis eat rotâ.’ *Hor. Od. III. x. 9.*

i. e. *lest you meet retributive punishment.*

22. ἔπεται λόγος, *my argument applies to*. Semele, Ino, Agave, and Autonoe, were the daughters of Cadmus, and were all greatly afflicted in life, but ultimately glorified. εὐθρόνοις, *seated on thrones of state*. *Isthm. II. 5.*

23. *But calamity received a heavy fall at the hands of superior prosperity*. Ἐπίτνει, which Disson altered to ἐπιτνει, is the imperf. from πίτνω. Elmsley, *Heracl. 77*, and *Æd. Col. 1732*, denies the existence of such a form as ἐπίτνει:—he thinks the present tense was πίτνω, not πίτνέω; and he defends his position by a sound analogy;—for as from κάμω, came κάμνω, not καμνέω; from τέμω, came τέμνω; so from πίτω, or πέτω (whence ἔπετον, and its derivatives προπετής, χμαιπετής, &c.) came πίτνω. His theory is denied by Hermann. (*Classical Journal*, 38.)

30. Οὐδέ τι κεκριμένον πρὸς δαίμονός ἐστι βροτοῖσιν,  
 Οὐδ' ὁδὸς ἦν τις ἰὼν ἀθανάτοισιν ἄδοι. *Theog.* 381; *it is not determined—certainly known.*

31. πεῖρας θανάτου, *the time of their death.* This expression may be compared with the Homeric πείρατ' ὀλέθρου, and τέλος θανάτου.

32. ἰδάτων ὀμβρίων, παίδων Νεφέλας. *Ol.* x. 2. παῖδ' Ἀλίου, *day, the child of the sun.*

33. *When we shall pass a day of unimpaired happiness.*

— ῥοαί, *the tide of human affairs.* 'Cætera fluminis ritu feruntur, &c.' *Hor.* Προμαθείας δ' ἀπόκεινται ῥοαί. *Nem.* xi. 46; *future events are beyond the reach of our foreknowledge.*

'Thou art the ruins of the noblest man,

'That ever lived in the *tide of times.*'

SHAKSPERE, *Julius Cæsar*, III. 1.

'There is a *tide in the affairs of men,*

'Which, taken at the flood, leads on to fortune.'

*Ibid.* iv. 3.

34. *Come to men (sometimes) with joys and (sometimes) with sorrows.*

36. ἔχει, *controuls, overrules.*

— τῶνδ', *of the family I am celebrating, viz. the Emmenidæ.*

— θεόρτῳ, *divine, great.* φέροντι καὶ τὰν θεόσδοτον δύναμιν. *Pyth.* v. 12.

37. ἐπὶ καὶ ἄγει, *amongst the misfortunes also introduces.*

— πῆμα παλιτράπελον, *a reverse of calamity.*

40. παλαίφατον, *oracle.* The word seems used as a substantive.

ἦ μάλα δὴ με παλαίφατα θέσφαθ' ἰκάνει. *Hom. Od.* ix. 507.

μαντεῖ' ἀκούων συννοῶν τε τὰξ ἔμοῦ

παλαίφαθ' ἀμοὶ Φοῖβος ἦνυσέν ποτε. *Soph. Œd. Col.* 453.

41. ὀξεία, *the watchful avenger of parricide.* Buttman (*Lexilog.* in v. θοός) interprets ὀξεία, *violent, furious.*

43. *But Thersander survived the fall of (his father) Polynices.*

— νέοις ἐν ἀέθλοις, *contests such as young men enter into at sacred games.* Νέα γὰρ φροντίς οὐκ ἀλγείν φιλεῖ. *Eurip. Med.* 48.



45. Ἡρακλῆς, σεμνὸν θάλος Ἀλκαῖδᾶν. *Ol.* vi. 68. Böckh understands ἄρωγον to mean *who avenged*, because he avenged the injuries of his father. Dissen thinks it means, *who dignified—ennobled—his family*. Argia, the wife of Polynices, was daughter of Adrastus.

46. ὅθεν, *from whom*. Unde is similarly used; e. g. ‘Genus unde Latinum.’ *Virg.*

— I have restored the older reading ἔχοντα, and struck out the stop after ῥίζαν.

— As Pindar had applied the term θάλος, a *scion*, to Thersander, he speaks of Thero as descended from him as a *root*.

49. ὁμόκλαρον, either, *who had an equal inheritance of power*; or, *who was equally victorious in the games*; or, *joined with him in the same inheritance*. The brother of Thero was Xenocrates, in whose honour the 6th Pythian and 2nd Isthmian odes are written. ἀδελφεός was a lyrical form of ἀδελφός. In *Æsch. Sept. c. Theb.* 576, the verse, where the word occurs, is altogether corrupt.

50. κοιναί, *impartial*. Ἐλαυνόντεσσιν αἰδοία ποτιστάζει Χάρις εὐκλέα μορφάν. *Ol.* vi. 76. The Charites are repeatedly spoken of in Pindar, as the givers of victory in the games.

— ἄνθεα, *the crown of victory*. τῶν ἄνθεσι Διαγόρας ἐστεφανώσατο δῖς. *Ol.* vii. 80.

51. *But successful endeavours in games liberate a man from troubles*. I have altered δυσφρόνων, in my text, to δυσφρονᾶν, gen. pl. from δυσφρόνη.

αἰψ’ ὄγε δυσφρονέων ἐπιλήθεται, οὐδέ τι κηδέων  
μέμνηται. *Hes. Theog.* 102.

In the obscure passage, *Æsch. Choeph.* 278, the right reading, I think, is,

τὰ μὲν γὰρ ἐκ γῆς δυσφρονῶν μειλίγματα, (*the remedies of evils.*)

53. τῶν τε καὶ τῶν καιρόν, *means of getting all sorts of advantages*. *Pyth.* vii. *ad fin.* εὐδαιμονίαν τὰ καὶ τὰ φέρεσθαι. *Pyth.* v. 51, ὄλβος ἔμπαν τὰ καὶ τὰ νέμων.

54. *Suggesting a deep and earnest pursuit of glory*. ‘Profunda cupido imperii et divitiarum.’ *Sallust. Frag. Hist.* iv. 2.

— δεῖ τοι βυθείας φροντίδος σωτηρίου. *Æsch. Suppl.* 407. ἀγροτέραν, *which diligently aims at,—literally, hunts after*.

55. ἀρίζηλος, *bright*. Buttman has the following remarks on the words αἰδηλος and ἀρίζηλος, which he considers to be radically connected:—‘I think the form ἰδηλός lies at the root of both ‘compounds; for I consider the common word δῆλος to be only an ‘abbreviation of ἰδηλός, as in ἔκηλος, κηλεῖν, where will be found a ‘similar opinion. The compound with ἀρι- was therefore properly ‘ἀρι-ἰδηλος, from which the second ι disappeared, and the digamma ‘remaining before the δ, made the preceding syllable long; whence ‘it is very possible that this digamma before δ changed itself into σ, ‘and ἀρίζηλος is therefore a genuine old form.’ *Buttmann, Lexil. in voce.*

56. I have adopted Böckh’s emendation of γε for δέ—a true ornament to a man, at least, if the possessor regards the future.

57. *That the wicked spirits of men, as soon as they have died here, suffer.*

ὡς τὸν ἀδικήσαντα ἐνθάδε (i. e. in this life) δεῖ ἐκεῖ (i. e. in another world) δίδοναι δίκην. *Plat. Rep. I. 330, d. ἑωρακῦια καὶ τὰ ἐνθάδε καὶ τὰ ἐν ᾄδου καὶ πάντα χρήματα. Plat. Meno. 82, c.*

58. ἐν τᾷδε Διὸς ἀρχᾷ, in this part of Jupiter’s empire; i. e. in this life.

60. *Pronouncing sentence, dictated by stern necessity.* By τῆς is meant Pluto.

61. ἴσον—ἴσα, always the same.

Ὅψει τε φῶς

κάλλιστον, ὥσπερ ἐνθάδε. *Aristoph. Ranæ, 155.*

— ἀπονέστερον, more free from trouble than life is in this world.

63. δεδόρκαντι, *enjoy.*

— δεδορκότες, and βλέποντες, are used to signify *the living*, in opposition to τύφλοι, *the dead*. The ellipse is here apparently filled up. τοῖσι λάμπει μὲν ἥλιος τὰν ἐνθάδε νύκτα κάτω. *Thren. I. I. i. e. perpetual, when it is night here on earth.*

— ἀκμᾷ, *strength*. Vid. *Ol. I. 48. πέπλον δ’ ἔρεικε κολπῖαν ἀκμῆ χερῶν. Æsch. Pers. 1060.*

65. κεινὰν (i. e. κενὰν) παρὰ διαίταν, for the sake of a scanty livelihood. This is a very unusual sense of the preposition παρὰ.

65. παρὰ τιμίους θεῶν, *by the side of honoured gods*; i. e. Pluto and Proserpine.

πρόπολός τε τῶν μεγίστων χθονίων ἐκεῖ τυράννων. *Æsch. Choeph.* 359.

67. τοὶ δέ, *cæteri vero*, i. e. *the wicked*. ἀπροσόρατον, *too horrid to be looked upon*. τοὶ δέ, i. e. ἀπάλαμνοι.

68. ἐτόλμασαν, *maintained their resolution*. A similar description of Hades is given in the first fragment of Pindar's Threni.

— ἐστρίς. The idea that the human soul must dwell thrice upon earth, and thrice in Hades, before it could be so purged from earthly impurity as to be a fit inhabitant of the isles of the blest, is by some supposed to have been one of the Pythagorean mysteries. Pindar, however, seems to treat it as a popular and well-known myth. It seems certain, that the Orphic poets held the doctrine. It is minutely described by *Virg. Æn.* vi. 735—

Quin et supremo cum lumine vita reliquit,  
 Non tamen omne malum miseris nec funditus omnes  
 Corporeæ excedunt pestes; penitusque necesse est  
 Multa diu concreta modis inolescere miris.  
 Ergo exercentur pœnis, veterumque malorum  
 Supplicia expendunt. Aliæ panduntur inanes  
 Suspensæ ad ventos;\* aliis sub gurgite vasto  
 Infectum eluitur scelus, aut exuritur igni.  
 Quisque suos patimur manes: exinde per amplum  
 Mittimur Elysium, et pauci læta arva tenemus.  
 Donec longa dies, perfecto temporis orbe,  
 Concretam exemit labem, purumque reliquit  
 Ætherium sensum, atque aurâ simplicis ignem.  
 Has omnes, ubi mille rotam volvere per annos,  
 Lethæum ad fluvium deus evocat agmine magno.

Pindar says that a probation of nine years in Hades was required, *Thren. Frag.* 4. Plato quotes this last passage in his *Meno*, 82. b.

70. *They perform the journey, going by the road taken of old by Jupiter, which leads to the palace of Saturn.* Saturn was naturally represented as king of Elysium and the isles of the blest, (which must not be separated in idea;) inasmuch as he was the king, under whose reign the golden age passed. τύρσις, *the palace, or city*; Latine, 'turris.'

\* 'To be imprisoned in the viewless winds.' SHAKSPERE, *Meas. for Meas.*

Ζεὺς Κρονίδης κατένασσε πατὴρ ἐς πείρατα γαίης  
 τηλοῦ ἀπ' ἀθανάτων· τοῖσι Κρόνος ἐμβασιλεύει.  
 καὶ τοὶ μὲν ναίουσιν ἀκηδέα θυμὸν ἔχοντες  
 ἐν Μακάρων νήσοισι παρ' Ὀκεανὸν βαθυδίην  
 ὄλβιοι ἥρωες.

*Hesiod. Op. et Di. 166.*

71. *vāsos* = *νήσους*, is the reading introduced by Casaubon, for *vāσον*.

ἀλλὰ σ' ἐς Ἠλύσιον πεδῖον καὶ πείρατα γαίης  
 ἀθάνατοι πέμψουσιν, ὅθι ξανθὸς Ῥαδάμανθος,  
 τῇ περ ῥήϊστη βιοτῇ πέλει ἀνθρώποισιν·  
 οὐ νικητὸς οὔτ' ἄρ' χειμῶν πολὺς οὔτε ποτ' ὄμβρος,  
 ἀλλ' αἰεὶ Ζεφύροιο λιγὺ πνεύοντα ἀήτας  
 ὠκεανὸς ἀνίησιν ἀναψύχειν ἀνθρώπους.

*Hom. Od. iv. 563.*

72. χρυσοῦ, i. e. χρυσέα, — not literally *golden*, but *beautiful*.

'Qui nunc te fruitur credulus aurea.' *Hor. Od. I. v. 9.*

χρυσῶ δ' ἄρα Δῆλος ἅπασα  
 ἦνθησ', ὡς ὅτε τε ῥίον οὔρεος ἄνθεσιν ὕλης  
 βεβρίθει.

*Hom. Hymn. in Apoll. Del. 135.*

— φλέγει. 'Tyrioque ardebat murice læna.' *Virg. Æn. iv. 202.*

73. ἀλλα δέ. The proper apodosis to τὰ μὲν is τὰ δέ.

74. As Theron was victorious in the chariot-race at Olympia, so will he be victorious in Hades.

'Quæ gratia currum

'Armorumque fuit vivis, quæ cura nitentes

'Pascere equos; eadem sequitur tellure repostos.'

*Virg. Æn. vi. 653.*

— χέρας. The victor at Olympia carried a chaplet in his hand, as well as on his head. Ἀλφειοῦ ἔρνεσι φράξαι χέρα. *Isthm. i. 66.*

75. *In conformity with the righteous decrees of Rhadamanthus.*

77. πόσις, means properly *master*; Latine, *potis*: hence *possum*, i. e. *potis sum*; and the word πότνια may be regarded as the feminine to πόσις. Pindar uses it with a gen.—*Pyth. iv. 213*, πότνια δ' ὀξυτάτων βελέων, applied to Venus. Homer, *Il. φ. 470*, calls Diana πότνια θηρῶν. It is plain, that, in the two passages quoted, it means *mistress*. Euripides uses the word in the same sense: ὄλοιθ', ὄλοιθ', ὁ πότνιαν ἔξαπαφῶν ἐμάν. *Ion, 717*. ἐφ' οἷσι πέμπει πότνια, πότνι' ἐμά. *Ion, 1069*. 'Diva potens Cypri.' *Hor. Od. I. III. 1*. Πότνια is only

applied to married women: when it is applied to an unmarried goddess, it is a term of respect, corresponding to the term *pater* as applied to Bacchus, Æneas, &c. having no particular reference to the idea of *father*. The word is of Sanscrit origin, in which language *pati* means *husband*, and *patnī*, *wife*. The Hindoos worship a gigantic goddess named *Patni*.

78. Peleus is placed by Euripides in the palace of Nereus,—*Androm.* 1257. Thetis says to him,

κᾶπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα  
τὸ λοιπὸν ἤδη Θεὸς συνοικήσεις θεᾶ.

In the argument to the same play, however, it is said that Thetis placed him in the blessed islands. May not an island be called the mansion of Nereus? Cadmus is placed in the same islands by Euripides. Bacchus thus addresses him;—

σὲ δ' Ἄρης Ἀρμονίαν τε ῥύσεται  
μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον. *Bacch.* 1238.

— ἀλέγονται, *reckoned*. The proper sense of the word λέγω is, *to collect together,—to count*; thence, *to speak*. The English words *tell* and *tale* have the same diversity of sense.

79. Thetis was obliged to *persuade* Jupiter to allow Achilles to enter the islands of the blest, because he had been a man of blood, and therefore was not naturally entitled to that happiness. In the celebrated song of Callistratus upon Harmodius and Aristogeiton, we find νήσοις δ' ἐν μακάρων σε φασὶν εἶναι, ἵνα περ ποδώκης Ἀχιλλεύς.

— ἐπεὶ ἔπεισε, *after she had prevailed on him*.

80. ἔσφαλε=ἔσφηλε, *overthrew*.

82. 'Jam letho proles Neptunia Cygnus  
' Mille viros dederat; jam curru instabat Achilles,  
' Troaque Peliacæ sternebat cuspidis ictu  
' Agmina, perque acies aut Cygnum aut Hectora querens  
' Congreditur Cygno.' *Ovid. Metam.* xii. 72.

83. Αἰθίοπα, *Arabian, or Persian*.

'Eosque acies et nigri Memnonis arma.' *Virg. Æn.* i. 489.  
Memnon was son of Aurora and Tithonus, the fabled founder of Susa in Susiana. Susa is a corruption of the old name Cush; which is translated '*Æthiopia*,' in the Septuagint.

83 *I have yet many thoughts, to which I have not given utterance; literally, I have many sharp arrows within my quiver, which is suspended at my back, and reaches to my elbow.*

85. φωνᾶντα, *articulately spoken, hence intelligible.* ἐς τοπᾶν, *for the vu/gar, a phrase often used by Æschylus in the sense of 'omnino.'* The last syllable in τοπᾶν is short.

βούλημα καλὸν καὶ γενναῖον καὶ χρήσιμον εἰς ἅπαν ἔργον.

*Aristoph. Plut. 493.*

Perhaps Pindar, by the expression, 'spake thoughts intelligible to 'the wise,' means that his digression about Cadmus, Peleus, and Achilles, really had reference to Theron.

86. φυᾶ, *by natural genius.*

87. I have not hesitated to adopt γαρνέμεν, Dawes' conjecture, in place of γαρύετον. The dual can only be construed, by supposing Pindar to mean his two rivals, Simonides and Bacchylides; but such a sense is far-fetched and obscure, unworthy of the poet, and degrading to the sentiment of the passage.

— λάβροι ἄκραντα γαρνέμεν, *violent in their idle gabbling.* μαθόντες, *artificially taught; in opposition to those who are εἰδότες φυᾶ.*

— πρὸς, *against.*

89. ἔπεχε, *direct.*

91. Böckh puts a colon after τανύσαις which he takes to be the optative mood. But it is better to take it as a participle.

92. ἐνόρκιον, *as truly said, as if I were on oath.*

93. ἑκατὸν ἐτέων, *within the space of; as, αὐτὸν δέ σε καὶ τοὺς σοὺς συμπλόους τριῶν ἡμερέων προαγορεύω ἐκ τῆς ἐμῆς γῆς μεθορμίζεσθαι.* *Herod. II. 115.* ἐντός is sometimes expressed, as *Plato. Leg. vi. 766, c. ἐντὸς δέκα ἡμερῶν.*

94. *More benevolent in heart, or more bountiful with his hand.*

95. κόρος, *insolence.* ἔβα, *loves to attack; id. q. ἐπέβα' as τύχα σὰν ἔβα καρδίαν.* *Eurip. Hippol. 841.*

96. *Which is not associated with justice, but which proceeds from bad men, and wishes to throw slander and obscurity over the noble deeds of the virtuous.*

### ARGUMENT OF THE THIRD OLYMPIC.

---

This poem is supposed to have been composed on the same subject as the last: it was probably recited before it; for this, being a public thanksgiving and congratulation on Theron's return and victory, would naturally precede a private composition to the same effect. The ode begins with a prayer to the Dioscuri, '*the hospitable,*' φιλοξέινοι. From this epithet it has been inferred, with great probability, that it was sung at the festival of the Θεοξένια, (*Lat.* 'Lectisternia,') held at Agrigentum, and dedicated to the Dioscuri, who then entertained the other gods. The Scholiast calls the festivals of the Dioscuri, at Agrigentum, by the name of Θεοξένια. The poet is next led, by observing the wreath of wild olive on the brow of Theron, with which of course he was crowned as an Olympic victor, to tell how Hercules fetched that sacred tree from the distant Hyperborean lands, and planted it at Olympia. He then returns to the Tyndaridæ, and observes that they have given victory in the race to Theron, as the reward of his pre-eminent piety; and concludes with a gentle and humble warning to the subject of his song, to remain content with his present glory.

## NOTES ON THE THIRD OLYMPIC.

---

1. εὐχομαι ἀδεῖν. *I pray that I may please.*

2. Agrigentum was famous for its horses :—

‘ Arduus inde Agragas ostentat maxima longe

‘ Mœnia, magnanimum quondam generator equorum.’

*Virg. Æn.* III. 703.

3. ὕμνον ὀρθώσας, *by the song which I have raised in honour of Theron.* Statues were commonly raised to Olympic victors; whence the peculiar propriety of ὀρθώσας in this place.

‘ He knew

‘ Himself to sing, and build the lofty rhyme.’

MILTON, *Lycidas.* 10.

4. ἄσπον, *song, which is the ornament of victorious horses.*

— οὕτω δέ, *and accordingly*, i. e. in answer to my prayer.

κώμφ μὲν ἀδυμελεῖ

Δίκα παρέστακε. *Pyth.* VIII. 70.

— νεοσίγαλον, *newly-devised.* The word σίγαλος is the same as σιάλος; which having originally had a digamma, σίφαλος, was subsequently pronounced either with, or without it. It is worth while to enquire how the word came to signify *beautiful, variously ornamented.* In its primary sense, it means *fat*; it often means *a fat hog.* In the same way λιπαρός properly means *oiled, and greasy*; but its derivative sense of *splendid, gorgeous,* is much more common. The word ἔλαιον, *oil,* is also used, particularly in *Homer,* to signify *brightness* :—

οἱ δὲ χιτῶνας

εἶατ' ἐϋνήτους, ἦκα στίλβοντας εἰλαίφ. *Il.* XVIII. 596; *bright, as with oil* :

καιροσέων δ' ὀθονέων ἀπολείβεται ὑγρὸν ἔλαιον. *Odyss.* VII. 107; *as it were oil* :



ἐκ δ' ἑλθὼν κατ' ἄρ' ἔζετ' ἐπὶ ξέστοισι λίθοισιν,  
οἷ οἱ ἔσαν προπάροιθε θυράων ὑψηλῶν,

λευκοί, ἀποστίλβοντες ἀλείφατος. *Odys.* III. 406; *shining as it were with the brightness of oil.*

Probably the secondary meanings of these several words arose from the constant use the Greeks made of oil, to give suppleness and activity to the limbs. The brightness produced by rubbing oil on the body became naturally associated with all ideas of beauty and grace. The expression of the Psalmist,—‘Oil to make him a cheerful countenance,’ may perhaps be regarded as an illustration of this.

Pindar calls his present ode a ‘newly-devised’ one, as comprehending a new subject. The fetching of the sacred olive from the Hyperboreans, the people of Apollo, and its introduction at Olympia, was a subject hitherto untouched by the poets. This myth probably represented the historical fact, that the Dorians introduced the worship of Apollo, conjointly with that of Jupiter, at Olympia, in what Müller calls ‘the third epoch of the propagation of the worship of Apollo.’ *Hist. of the Dorians*, B. 2. Ch. 3.

5. Δωρίῳ πεδίλῳ, *the Dorian sandal*, i. e. *measure*. So ‘soccus,’ and ‘cothurnus,’ signified Comedy and Tragedy. As time was beaten by the foot, different sorts of shoes came to signify different species of poetry.

6. ἐπὶ ζευχθέντες, *placed upon*, literally, *yoked*.

7. *Exacts of me this divinely built debt*. The poet’s debt is his song, which the gods are said to make, because they inspire him with the genius of poetry.

δικαίων θ' ὦν ἐπραξάμην πόλιν

Πριάμου.

*Æsch. Agam.* 812.

τοῖφιλόμενον

πράσσοσα δίκη μέγ' αὐτεῖ. *Æsch. Choeph.* 310.

8. ποικιλόγαρνον probably refers to the ποικίλματα, variations introduced by the performer on the harp, while the singer confined himself to the simple air.

‘Blest pair of Sirens, pledges of heaven’s joy,  
‘Sphere-born harmonious sisters, Voice and Verse,  
‘Wed your divine sounds, and mix’d pow’r employ,  
‘Dead things with in-breath’d sense able to pierce.’

MILTON. *At a Solemn Music.*

9. ἃ τε Πίσα πράσσει με χρέος γεγωνεῖν. τε is the apodosis to μέν, after χαίταισι.

10. ἐπ' ἀνθρώπους, ᾧ τινι, to men, that is to say, to whomsoever. The relative pronoun, being thus put in the singular number, qualifies and restrains the general proposition contained in the plural.

12. Ἑλληνοδίκας. This term means a national umpire: here, an umpire at the Olympic games. There were originally two; subsequently the number was increased. The number seems to have varied, according to the varying number of the Elean tribes.

— γλεφάρων, Æol. for βλεφάρων; so βάλανος must originally have been γάλανος, as we may learn from the Latin 'glans.'

— The "Ætolian" means the Elean; from Oxylus, the Ætolian, who accompanied the Dorians in their great invasion of the Peloponnesus, when he conquered Elis, and established himself there.

— ὑψόθεν here has the sense and construction of ὑπέρ. *Apoll. Rhod.* II. 808, — Ἀχερουσίδος ὑψόθεν ἀκτῆς.

13. γλαυκόχροα. The word seems to express the silver-grey colour of the leaf of the wild olive, which Pindar improperly calls ελαία: it ought strictly to be κότινος.

16. The Hyperboreans are placed, by Pindar, at the fountains of the Ister. From the days of Herodotus, who speaks very confusedly upon the subject (*Melpomene*, 32 to 36,) to those of Niebuhr, the Hyperboreans have furnished matter of great speculation and difficulty to scholars. Who they were,—where they dwelt,—is not yet determined. Niebuhr thinks they were a Pelasgic race who settled in Italy; an idea which can scarcely be entertained as probable. Völcker has a much more plausible theory;—that there was a very ancient connexion, religious and political, between Delphi, Delos, and the Tauric Chersonese. Baehr, in an *Excursus* to the 4th Book, c. 32, of Herodotus, gives a compendious and useful view of the various theories on the subject. The idea which the Greeks attached to the word 'Hyperboreans,' was evidently very loose and indefinite. It is possible that, as they called all dwellers in Africa and Asia, below a certain degree of latitude, by the general name of Αἰθιοπες; so they considered all those that dwelt to the north of a given, though not very determinate, line, to be Hyperboreans. Herodotus, in confirmation of this idea, says, (IV. 36.) εἰ δὲ εἰσὶ τινες Ὑπερβόρειοι ἄνθρωποι, εἰσὶ καὶ ὑπερνότιοι ἄλλοι.

Bishop Heber has these remarks on the Hyperboreans:—

‘ There seems to have been in all countries a disposition to place a region of peculiar happiness and fertility among inaccessible mountains, and at the source of their principal rivers. Perhaps indeed the Mount Meru of Hindûstan, the blameless Ethiopians at the head of the Nile, and the happy Hyperborean regions at the source of the Ister, are only copies of the garden and river of God in Eden. Some truth is undoubtedly mixed with the tradition here preserved by Pindar. The olive was not indigenous in Greece, and its first specimens were planted near Pisa. That they ascribed its introduction to their universal hero Hercules, and derived its stock from the land of the blessed, need not be wondered at by those who know the importance of such a present. The Hyperborean, or Atlantic region, which continually receded in proportion as Europe was explored, still seems to have kept its ground in the fancies of the vulgar, under the names of the island of St. Brandan, of Flath-Innis, or the fortunate land of Cockayne, till the discovery of America peopled the western ocean with something less illusive.’

*Notes to Illustrations of Pindar.*

17. If αἴτει is the reading, it would certainly be better to avoid so very clumsy an anacoluthon, by recalling the old reading in the preceding verse, *θεράποντα, Φόγε*. But λόγῳ seems necessary to πείσαις, *having peacefully persuaded*. The word αἴτει is also liable to objection, inasmuch as it is not in the right tense; and has very little meaning after *ἐνεικεν*, and πείσαις λόγῳ. Bergk reads ἄλτει. The word ἄλσει certainly occurs in the next verse; but the two words are repeated in the same line, *Ol. xi. 45*. If this reading be adopted, the sense of the verse will be,—*having a faithful regard to the Altis dedicated to Jupiter*. If αἴτει be retained, πιστὰ φρονέων may be interpreted—*in an honest straight-forward way*. The passage presents only a choice of difficulties; but, upon the whole, it seems best to put a comma after λόγῳ, and to read ἄλτει.

18. ἄλσος means *any consecrated, enclosed ground, whether planted with trees, or not*.

Ὁρχηστὸν δ' ἱερόν, Ποσιδήμιον ἀγλαὸν ἄλσος.

*Hom. Il. ii. 506.*

— πανδόκῳ ἄλσει, *for the all-receiving sacred precinct.*

— ξυνὴν ἀνθρώποις, *that gives common shade.*

18. ἀρετᾶν, *skill in games*; i. e. the victors.

19. ἤδη, *already*; i. e. before this time.

— διχόμησις, *at the full*, literally, *when she divides the month*; because she was at the full on the 11th or 14th of the civil month; and the Olympic games were celebrated from the 11th to the 15th of Hecatombæon.

20. ἑσπέρας, *in the evening*. By this expression is meant the first day of the Olympic festival, which began on the morrow of the next full moon, after the summer solstice had passed. The moon is often called *the eye of heaven*: e. g. *Æsch. Sept. c. Theb.* 382,—

λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει  
πρέσβιστον ἄστρων, νυκτὸς ὀφθαλμὸς, πρέπει.

In the present passage, however, the word seems to mean *her orb*; so Virgil,

‘At si virgineum suffuderit ore ruborem.’ *Georg.* i. 430.

— ἀντέφλεξε, *kindled, illuminated, opposite to him*.

21. καὶ, *when, in the next place, immediately*. This is often the force of καί.

τέτρατον ἡμᾶρ ἔην, καὶ τῷ τετέλεστο ἅπαντα. *Hom. Od.* v. 262.

It is particularly used in this sense in the New Testament: e. g. *δτι ἤξουσιν ἡμέραι ἐπὶ σε, καὶ περιβαλοῦσιν οἱ ἐχθροὶ σου χάρακά σοι. Luc.* XIX. 43. *ὡς δὲ ἐπορεύοντο ἀπαγγεῖλαι τοῖς μαθηταῖς αὐτοῦ, καὶ ἰδοὺ, ὁ Ἰησοῦς. Matth.* XXV. 11. 9; *Jesus on a sudden*. So in Latin:

‘Si brachia forte remisit,

‘Atque illum in præceps pronò rapit alveus amni.’

*Virg. Georg.* i. 203.

Since the copula ‘and’ unites two subjects, its very definition implies the idea of immediate succession.

22. θῆκε, *Hercules established, set as prizes, in the games*.

‘Prima citæ Teucris ponam certamina classis.’ *Virg. Æn.* v. 66.

‘Velocis jaculi certamina ponit in ulmo.’ *Georg.* II. 530.

τεύχεσιν ἀμφ’ Ἀχιλλῆος ἔθηκε δὲ πότνια μήτηρ. *Hom. Odys.* XI. 546.

23. οὐ δένδρε’ ἔθαλλεν, *produced no trees*; a remarkable usage of the verb.

— βάσαις Κρονίου Πέλοπος, *in the glades of the hill Cronius of Pelops*.

24. *κᾶπος*, the chosen, most beautiful, spot; literally, the garden.

— *ἵπακουμένον*, to be exposed to.

25. Then his mind revolved (this matter, so that) it persuaded him to go.

*δὴ τότε*, then for the second time. Hercules appears to have visited the Hyperboreans twice; once, on compulsion, when he had to catch the golden-horned deer; the second time, when he went spontaneously to fetch the olive.

*ἔχει τέ μιν ὄξειαν ὁ γενέθλιος ἀκτίνων πατήρ.* *Ol. vii. 70.*

26. *ἵπποσῶα*. Diana was supposed to preside over the breeding of horses, as being a goddess of the country.

— *δέξατο*, had welcomed him.

27. *δειρᾶν*, hills, literally, necks. When he arrived after a vain search after the deer, over the hills and valleys of Arcadia.

28. *ἔντυε*, sent him, properly, armed; *πατρόθεν*, imposed by his father; *ἀγγελίας Εὐρυσθέος*, by the command of Eurystheus; communicated to him by Copreus.

*ὁ δ' οἷον ἔπεφνε Μυκηναῖον Περιφήτην*

*Κοπρήος φίλον υἷον, ὃς Εὐρυσθέος ἀέθλων*

*ἀγγελίης οἴχνεσκε βίη Ἡρακλεΐη.* *Hom. Il. xv. 638.*

30. Taygete was mother of Lacedæmon: after death, she was made one of the Pleiads.

‘Taygete simul os terris ostendit honestum

‘Pleias.’

*Virg. Georg. iv. 232.*

— *ἀντιθείσα*, i. e. *ἀνατιθείσα*, dedicating it to Diana: either because she had been metamorphosed by Diana into a deer, to avoid the violence of Jupiter; or because the deer had been substituted for human victims; as in the case of Iphigenia. This latter story naturally points, for its origin, to Mount Moriah, and the substitution of the ram caught by his horns.

— *ἔγραψεν ἱρᾶν*, marked it as sacred. Probably this was done by a collar on the neck of the animal. Theocritus says of a tree, that it was inscribed

*Ἐλέας φυτὸν εἰμί.* *Idyll. xviii. 48.*

For an account of the obscure and difficult subject of the worship of Ἄρτεμις Ὀρθωσία, Vid. Müller's *Hist. Dor.* B. 2. Ch. 9. §. 6.

τῆσι στήλῃσι ταύτῃσι Βυζάντιοι ἐχρήσαντο πρὸς τὸν βωμὸν τῆς Ὀρθωσίης Ἀρτέμιδος. *Herod.* iv. 87.

καὶ Θεμισκύρας ἄπο

τὴν τοξόδαμνον νοσφίσας Ὀρθωσίαν. *Lycophr. Cass.* 1330.

32. τόθι, *there*; i. e. on his *first* visit.

— δωδεκάγναμpton. ἄνεα τεθρίππων δωδεκαδρόμων. *Ol.* ii. 50; *round which the racers run twelve times.*

34. ταύταν ἑορτάν, *this present festival*; i. e. the Θεοξένια, in the *Dioscurium at Agrigentum.*

I have adopted the reading furnished by Kayser's manuscript, *νίσεται, will come*; in preference to the old reading *νίσσεται.*

36. ἀγῶνα νέμειν, *to preside over the games.* The Dioscuri were amongst the Θεοὶ ἐναγώνιοι. Horace constantly refers to their fame as combatants in the palæstra:—

'Hunc equis, illum superare pugnis

'Nobilem.' *Od.* I. xii. 26.

And,

'Castor gaudet equis, ovo prognatus eodem

'Pugnis.' *Sat.* II. i. 26.

38. ῥίμφαρμάτοις φεύγοντες ἀμίλλαις. *Ædip. Colon.* 1064.

I have restored the old reading *πα*, for *πάρ*, which Böckh, on very slender manuscript authority, needlessly introduced into the text.

τὸν Ἀργείων τρόπον

εἰρήσεται πά κ' ἐν βραχίστοις. *Isthm.* v. 58.

39. εὐίππων, ξένε, τῷδε χάρας

ἴκου τὰ κράτιστα γᾶς ἔπαυλα. *Soph. Œd. Col.* 668; *famed for the management of horses.*

40. ἐποίχονται, *houpour.*

τὰν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποχομένους τίνεσθαι. *Pyth.* ii. 24. The word primarily signifies *to approach.*

42. εἰ δέ—γε, *as certainly—so certainly.* *Ol.* i. i.

43. *Then certainly Theron, arriving by his own abilities at the utmost limits of glory, touches the pillars of Hercules. No man can go further, whether he be wise or unlearned. I would not proceed further in quest of fame.*

44. οἴκοθεν, *by his own abilities.*

ἀνορέαις δ' ἐσχάταισιν  
οἴκοθεν στάλαισιν ἄπτονθ' Ἡρακλείαις. *Isthm.* III. 30.

— Ἡρακλῆος σταλᾶν. A man who reached the highest point of excellence, virtue, or fame, was said to have reached 'the pillars of Hercules.'

Greek mariners, in the age of Pindar, had not ventured beyond the Straits of Gibraltar.

45. κεινὸς εἶην, *I should not object to be regarded as foolish.* The optative mood, used without ἄν, may imply either *desire, willingness, or inclination.*

ταύτην καθεῖην· τὰ δὲ τῷ πατρὸς οὐ καταθήσω, *I would gladly stake this pipe.* *Theocr.* VIII. 20. Vide *Jelf's Gr. Grammar*, §. 418. d.



## ARGUMENT OF THE FOURTH OLYMPIC.

---

This and the following ode were written in commemoration of a victory gained by Psaumis, of Camarina, in the mule chariot-race, *Ol.* 82. B. C. 452.

The present one is supposed to have been sung at Olympia, when Psaumis, after his victory, was drawn, according to custom, in his chariot to the altar of Jupiter at the Altis. A hymn was generally sung on such an occasion. If the victor had no special Laureate to celebrate his fame, one of the songs of Archilochus was commonly used. Pindar thanks Jupiter the Ætnæan, *i. e.* the protector of Sicily, for having glorified Psaumis, who, by his hospitality and love of peaceful arts, has shown himself worthy of divine favour. He had been ridiculed for being grey-headed, and so unfit to contend at Olympia: but the poet rebuts this foolish objection, by referring to the story of the grey-headed Erginus, who, when the Argonauts landed at Lemnos, gained the prize at the games there.



## NOTES ON THE FOURTH OLYMPIC.

1. The idea contained in this verse is expressed, but with very inferior force, by Horace, —

‘Plerumque per purum tonantes

‘Egit equos volucremque currum.’ *Od.* I. xxxiv. 7.

Possibly an omen by thunder had been given to Psaumis, as his chariot came in procession to the altar of Jupiter. Understand *χαίρε*, *Hail!* after *Ζεῦ*.

— *τεαὶ ὄραι ἐλίσσόμεναι*, *the returning time of your festival.*

2. *ὑπὸ ἀοιδᾶς*, *with a song*. The preposition *ὑπό* had sometimes the sense of *μετά*. *ὡς ὑπ’ εὐκλείας θάνη*. *Eur. Hippol.* 1299; *with honour*. *συρίγγων θ’ ὑπο καλαμοεσσᾶν ἔστασαν ἰαχάν*. *Eur. Iphig. Aul.* 1038. *δαίδων ὑπο λαμπομενάων*. *Il.* xviii. 492. *οὐκ οὖν ἑάσεις οἶδ’ ὑπ’ εὐφήμου βοῆς θῦσαι μ’*; *Soph. Electr.* 630. *ὑπ’ αὐλητῆρος αἰεῖειν* is not exactly the same; for, in this expression, the idea of *under the lead of* is conveyed.

3. *μάρτυρα*, *to bear witness by my song*.

4. *ἔσαναν*, *are glad*. *Σαίνω* means, properly, *to wag the tail*; thence it also signifies *to fawn*; or, *to express fear by fawning on*. It is used actively in these senses; *e. g.*

*σαίνειν μόνον τε καὶ μάχην ἀψυχία*. *Sept. c. Theb.* 383.

*True friends express their delight immediately at the good news of their friends’ success.*

*σπλάγχνα δέ μου κελαινοῦται πρὸς (at) ἔπος κλυούση.*

*Æsch. Choeph.* 413.

6. *ἀλλά*, *therefore*.

7. *ἵπον*. *ἱπούμενος ῥίζαισιω Αἰτναίαις ὑπο*. *Prom. Vict.* 365.

— *ἄμβριμος* is another form of *ἀβριμος* = *βριμός*; *ο* being arbitrarily prefixed, as in *κέλλω* = *ἀκέλλω*; *στάφισ* = *ἀστάφισ*; *δύρομαι* = *ἀδύρομαι*. So in Latin, ‘mitto’ is used for ‘omitto;’ *e. g.*

‘*Mitte sectari rosa quo locorum*

‘*Sera moretur.*’ *Hor. Od.* I. xxxviii. 3.

7. \* Vasta giganteis ingesta est insula membris  
 'Trinacris : et magnis subjectum molibus urget  
 'Ætherias ausum sperare Typhoëa sedes.' *Ovid. Met.* v. 346.

Virgil puts Enceladus under Ætna ;—

- 'Fama est Enceladi semiustum fulmine corpus  
 'Urgeri mole hac.' *Æn.* III. 578.

Callimachus puts Briareus ;—

- ὡς δ' ὀπὸς Διτναίου ὄρεος πυρὶ τυφομένοιο  
 σείονται μυχὰ πάντα, κατουδαίοιο γίγαντος  
 εἰς ἐτέρην Βριαρήος ἐπωμίδα κινυμένοιο. *Hymn. in Delum*, 141.

9. Pindar uses the word Χάρις with remarkable latitude of meaning : sometimes it means *victory* ; sometimes *praise*,—*glory*,—*beauty*,—*an ode* ; and in the plural number especially, as in the present passage, the word means *the Graces, who preside over the games, and rejoice in the splendour of a victorious revel*.

10. Ψαύμιος γὰρ ἵκει ὀχέων. *For the triumphal procession is come, viz. that of the chariots of Psauimis.* The full construction would be, ἵκει γὰρ ὁ κῶμος, Ψαύμιος ὀχέων ὤν.

14. ἐτοῖμον, *zealous—spirited.*

16. *And sincerely disposed to a patriotic love of peace.*

- δαμον γεραίρων τράποι σύμφωνον ἐφ' ἄσυχίαν. *Pyth.* 1. 70.  
 ἦ με φίλει, καθαρὸν θέμενος νόον, ἦ μ' ἀποσειπῶν  
 ἔχθαιρ'. *Theogn.* 89.

17. *I will not stain my story with falsehood ; (I will acknowledge the truth ; Psauimis is grey-headed ;) but experience is the test of the worth of men ; and experience rescued Erginus (who was also grey) from the contempt of the Lemnian women.*

22. Running in brazen armour seems to have been peculiarly used in funeral games. On the occasion alluded to in the text, funeral games were being held in honour of Thoas, the father of Hypsipyle. Erginus, son of Clymenus, was one of the Argonauts.

23. *Said to Hypsipyle, when going to receive the crown at her hands.*

24. οὗτος, *such I, Erginus, am.* σὺ τοίνυν οὗτος εἰρήθης. *Demosth. de Cor.* 320. This is a better interpretation than that of Matthiæ and others ;—*Here I am.*

26. *ad fin.* The Latin word 'præcanus' expresses the sense of these three last verses.

## ARGUMENT OF THE FIFTH OLYMPIC.

---

Psaumis gained the victory at Olympia, with the chariot drawn by mules, ἀπήνη, *Ol.* 82. B. C. 452. The Scholiast on this ode says, that the race of the chariot drawn with mules 'was introduced by Asandrastus; but that it was left off, after being used about 10 years, in the 89th Olympiad.' But this same Scholiast, in a note on the 6th Pythian ode, says, 'that the ἀπήνη was put down, as some say, at *Ol.* 75; as others say, at *Ol.* 86.' It is of course impossible to reconcile contradictory statements, made with such palpable carelessness. Pausanias however says, that the ἀπήνη was put a stop to by public proclamation, at the 84th *Ol.* There can be little doubt, therefore, putting the several accounts together, that the race by mules lasted for a very short time, and was finally disused after *Ol.* 84. As for the Asandrastus, whom the Scholiast mentions as the introducer of the race, Bentley rejects the word, as not being Greek, and alters it to Θέρσανδρός τις,—called by Pausanias Θερσίας; there being two forms of the same word, as Νικίας and Νικανδρος, Ἥγησίας and Ἥγησανδρος, Ἀλεξίας and Ἀλέξανδρος, Ἀναξίας and Ἀνάξανδρος. (*Bentl. on Phalaris*, p. 214. ed. 1836.) Psaumis was a citizen of Camarina; and this ode was written to congratulate him on his return from Olympia. It begins by a prayer to Camarina, that she would favourably receive the victorious Psaumis within her walls; for he brings honour to her, having had her name, and that of his father, proclaimed at Olympia. The poet then turns to address Pallas, to whose temple it is probable the procession of Psaumis went. He propitiates the goddess in favour of his hero, who calls on her, and the river Oanus, and Hipparis, the parent of the commerce and splendour of Camarina. He next addresses Jupiter, and begs a blessing at his hands on the country; he prays that Psaumis may reach a happy old age, and not outlive his children. It ends with a panegyric on wealth rightly gotten, and wisely used.

NOTES ON THE FIFTH OLYMPIC.

1. *Receive this song, the pleasing ornament (ἄσπον) of the high achievements (ἀρετᾶν) and victory (στεφάνων) of Psauimis.*

2. The poet addresses Camarina as a nymph, one of the Oceanides.

3. τε, namely, which is ; as, Τηρείας μήτιδος ολκτρῶς ἀλόχου. κικκηλάτου τ' ἀήδονος. *Æsch. Suppl.* 61 ; namely the nightingale. So in Latin ;

‘ Ire dejectum monumenta regis,

‘ *Templaque Vestæ.*’ *Hor.* I. II. 15.

‘ Circa mite solum Tiburis et mœnia Catili.’ *Hor.* I. XVIII. 2.

‘ Cernes urbem et promissa Lavini

‘ *Mœnia.*’ *Virg. Æn.* I. 258.

There is a valuable note of Drakenborch's on *Livy*, B. 6. Ch. 16. §. 8, respecting this explanatory force of *et* and *que*. He has given this meaning however to these particles in several passages, where it is not absolutely required.

4. αὔξων, glorifying. ὡς ἀναβλέπει

σὴ πατρίς, ἐν γὰρ τοῖς πόνοισιν αὔξεται. *Eurip. Suppl.* 322.

5. ἐξ διδύμων, six twin altars ; each being dedicated to two of the twelve greater gods.

— ἐγέραρεν, has enriched with victims.

6. When Pindar says that the contests in the mule-race, horse-race, and chariot-race, lasted five days, he probably means that they took place on the first, third, and fifth days of the Festival. For the cycle of the celebration of the Olympic Games, see *Müller's Dorians*, B. III. C. 3. §. 2. For the particular days of the month on which they took place, see *Robinson's Antiquities of Greece*, B. III. C. 21.

— ὑπό, at the time of.

7. μοναμπυκία, *with the single horse; i. e. the race with the saddle-horse* (κέλης.)

τέθριππα θ' οἱ ζεύγυσθε καὶ μονάμπυκας  
πώλους. Eur. *Alcest.* 428.

\*Ἄμπτυξ means, properly, *the strap which fastens the reins round the forehead of the horse; applied to a woman, it means a riband, or fillet for the head.*

8. ἀνέθηκε, properly, *consecrated; here, gave.* Camarina is called νέοικος, because, having been destroyed by Gelo, it had been rebuilt, *Ol.* 79. 4.

— *And glorified his father, and the city he has restored.* ἐκάρυξεν, properly, *the herald proclaimed the victory of Psaumis.*

10. σταθμῶν, i. e. *domorum.* Vid. *Ol.* xi. 92. αἰδεῖ, *he celebrates by his κῶμος.*

11. The apodosis to μέν is δέ, in *v.* 15.

12. ἄρδει στρατόν, *enriches the people.* Æschylus is fond of the word στρατός, in the sense of *people; Eumen.* 668, — τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν. Virgil uses *exercitus* in the same way, — ‘Phorceique *exercitus* omnis.’ *Æn.* v. 824; or to signify any multitude; as, ‘Corvorum increpuit densis *exercitus* alis.’ *Georg.* i. 382.

13. κολλᾶ, *builds.* The Hipparis is said to *build* the houses, because it conveyed timber from the interior of the country to the city.

— θαλάμων, *houses.* *Ol.* vi. 1. Ἐλθόντας πρὸς Αἰήτα θαλάμους. *Pyth.* iv. 160. σταδίων, *solid.*

— ὑψίγειον ἄλσος, literally, *a lofty-limbed grove, i. e. a tall mass.*

14. The town had been twice destroyed by the Syracusans; but its buildings were restored principally by Psaumis, and commerce increased by the navigation of the Hipparis.

— *Bringing back this dwelling-place of people from desolation to splendour.* The primary sense of δῆμος was *land; as, Δυκίης ἐν πῖονι δῆμος. Hom. Il.* xvi. 437: thence, *the place of habitation, as in this passage: lastly, the people themselves.*

15. ἀμφ' ἀρεταίσι, *for glory in contests.* ξυναίσι δ' ἀμφ' ἀρεταῖς τέταμαι. *Pyth.* xi. 55. μαρνάσθω τις ἔρδων ἀμφ' αἰθλοισιν. *Isthm.* iv.

54. The observation, that labour in the contest, and expense in the breeding of horses, have to contend with danger, seems to be called for by the reproofs which the citizens of Camarina had administered to Psaumis, for his extravagance in contending at the same Olympic festival in the horse-race. Translate,—*But labour and expense in the pursuit of glory have to contend against a work accompanied with secret danger.*

16. ἔργον κινδύνῳ κεκαλυμμένον may be explained by an hypallage of construction, as *a work in which there is hidden danger.* ‘Peri-  
‘culosæ plenum opus aleæ.’ Dissen refers to *Soph. Œd. Colon.* 282,—  
σὺ μὴ κάλυπτε τὰς εὐδαίμονας ἔργοις Ἀθήνας ἀνοσίσις ὑπηρετῶν; where,  
however, the word καλύπτω probably means *to obscure, to disgrace*;  
though Hermann interprets it, *infitiare*; i. e. *by your conduct deny  
that you are an Athenian.*

16. I have admitted Böckh’s original emendation, εὖ δὲ τυχόντες,  
for εὖ δὲ ἔχοντες. Kayser prefers εὖ δὲ τυχῶν τις σοφὸς ἔδοξεν, *the  
successful appear clever even to* (envious, calumnious) *citizens.*  
A Scholiast on *Nem.* 1. 10, ἔστι δ’ ἐν εὐτυχίᾳ πανδοξίας ἄκρον, quotes,  
as from Euripides, τὸν εὐτυχοῦντα καὶ φρονεῖν νομίζομεν. *Fragm.* 143.  
‘Cattis fortuna in sapientiam cessit.’ *Tacit. de Mor. Germ.* 36.

13. There was an Idæan cave, sacred to Jupiter, at Olympia. The Gelans, who were the principal colonists of Camarina, were of Cretan extraction; hence Pindar naturally refers to Ida.

19. Λυδίῳ ἀυλοῖς, *pipes that sang Lydian songs.*

‘And ever against eating cares

‘Lap me in soft *Lydian* airs.’ MILTON, *Allegro.*

‘*Lydis* remisto carmine tibiis.’ *Hor. Od.* IV. xv. 30.

— ἀπύων, *invoking you.*

20. εὐανορίαῖσι, *with men renowned for virtue.*

22. γῆρας εὖθυμον, *a pleasant old age.*

23. ὑγιέντα ὄλβον, *prosperity accompanied by health of mind and  
body.* ἐκ δ’ ὑγείας φρενῶν ὁ πασῶν φίλος καὶ πολύευκτος ὄλβος.  
*Æsch. Eumen.* 535.

— ἄρδει. To irrigate plants, or land, is to *nourish, fertilize*  
them; hence the word ἄρδειν gained the sense of *cherishing, in-  
creasing*, in any sense. τοῦ πατρὸς αὐτοῦ τὸ λογιστικὸν ἐν τῇ ψυχῇ  
ἄρδοντός τε καὶ αὔξοντος. *Plato de Rep.* VIII. 550. b.

24. ἐξαρκέων κτεάτεσσι, *having a sufficiency of wealth* : as, *Æsch. Eumen.* 496,—μήτ' ἀναρκτον βίον, μήτε δεσποτούμενον αἰνέσης.

— εὐλογίαν προστιθείς, μὴ ματείση θεὸς γενέσθαι, *if he adds great renown to competency of wealth, let him not wish to be a god* ; i. e. *let him confine his ambition within reasonable bounds* ; let him be content with what he has.

---

## ARGUMENT OF THE SIXTH OLYMPIC.

---

Agesias, a Syracusan, was descended from Iamus, son of Apollo. The Iamidæ were hereditary priests in Sparta and Arcadia; and enjoyed the prescriptive right of consulting, and giving answers, from an examination of the victims slain at Olympia, on the altar of Jupiter. One of the ancestors of Agesias,—apparently of the Arcadian town of Stymphalus,—accompanied Archias, the Corinthian, in his expedition, when he founded Syracuse; *v.* 5. A branch of the family seems always to have resided at Stymphalus, where this ode was sung, at a private banquet, given by Agesias in honour of his victory in the mule-chariot race, *Ol.* 78. B. C. 468.

The ode begins with a panegyric on Agesias, particularly commending him, because he did not allow his priestly character to hinder him from mixing in worldly contests, and the glory of war, and the stadium. He then commemorates the origin of his family, telling how Iamus, the son of Evadne, by Apollo, lay hid at his birth amongst beds of violets; whence his name: how he afterwards grew up, and became a famous prophet. The song concludes with returning to its more immediate subject, *viz.* the victory of Agesias.



## NOTES ON THE SIXTH OLYMPIC.

---

1. *I will build, as when men build a gorgeous palace, placing golden pillars as a support to the well-walled vestibule; (i. e. beginning of my song.)* The image is suggested by the banquetting-room, in which the ode was to be sung. In the 103rd *Frag.* of Pindar, the same image occurs:

κεκρότῃται χρυσέα κρηπίς ἱεραῖσιν αἰοδαῖς,  
οἷα τειχίζομεν ἤδη ποικίλον  
κόσμον αὐδάεντα λόγων.

Cicero too, *Orator* 15, has—‘*Vestibula nimirum honesta, aditusque ad causam faciet illustres.*’

3. I have restored the older reading ἀρχομένους, in preference to Böckh’s, ἀρχομένου.

— πρόσωπον, *the front*, as applied to the building; *the exordium*, || as applied to the poem.

4. εἴ δ’ εἴη, κ. τ. λ. *but if the subject of one’s song happened to be an Olympic victor.*

5. *Dispenser of oracles at the prophetic altar of Jupiter.*

6. *What praise will he not receive, if he fall in with citizens who are bountiful in pleasant song?* Æschylus uses a genitive case after ἐπικύρειν.

ἡ μεγάλας ἀγαθὰς τε πολισσονόμου βιοτᾶς ἐπεκύρσαμεν. *Pers.* 852.

— συνοικιστῆρ Συρακοσσᾶν, *fellow-founder of the colony of Syracuse.*

8. *Let him know that he has a lucky foot in this sandal; i. e. his exalted fortune suits the honour of being a priest at Olympia, and his descent from one of the founders of Syracuse.* Things that fitted were said to be περὶ πόδα; and the word περιπόους meant, *that fitted like a shoe.* The Latins used something like the same image:

‘Metiri se quemque suo modulo ac pede verum est.’

*Hor. Ep. I. vii. 98.*

ἴστω λαχὼν πρὸς δαιμόνων θαυμαστὸν ἄλβον. *Nem. ix. 45.*

10. παρ’ ἀνδράσιν, *by land.*

— *Whereas multitudes remember a noble deed accomplished with difficulty and danger.*

13. θείνει δ’ ὄνειδει μάντιν Οἰκλείδην σοφόν. *Æsch. Sept. c. Theb. 382.*

— ἀπὸ γλώσσης, *openly.* In *Æsch. Agam. 813*, it is used in a different sense; δίκας γὰρ οὐκ ἀπὸ γλώσσης Θεοὶ κλύοντες; i. e. *not judging a cause, as men do, by what is said by a lawyer.* And, *Soph. Œd. C. l. 936*, ταῦτά σοι τῆ νῶ θ’ ὁμοίως κάπο τῆς γλώσσης λέγω i. e. *I say what I think.*

14. Amphiarus was swallowed up, with his chariot, by the earth. He says of himself, *Æsch. Sept. c. Theb. 587*—

ἔγωγε μὲν δὴ τήνδε πιανῶ χθόνα,  
μάντις κεκευθὼς πολεμίας ὑπὸ χθονός.

— φαιδίμας, *white.*

15. *When their bodies had been consumed by the fire of seven funeral-piles.*

οἴμοι πανοίμοι δεσπότηου τελουμένου. *Æsch. Choeph. 875; killed.*

The seven funeral piles were for the seven divisions of the army,—not for the seven chiefs. Tradition varied as to the place where the chiefs were buried. Herodotus says, (ix. 27.) that the Athenians buried them at Eleusis. According to Euripides, in his *Supplikes*, (in which play however, it is possible that the political object of the poet led him to disregard common tradition, or to adopt a less generally received belief,) Theseus having recovered the bodies of the chiefs from Thebes, afterwards sent them to Argos. There could therefore, according to this account, have been only a cenotaph at Eleusis, which Pausanias says was existent in his time.

16. ἐν Θήβαισι, *at, or near, Thebes.*

17. ἀμφοτέρων βασιλεύς τ’ ἀγαθὸς κρατερός τ’ αἰχμητής. *Hom. Il. iii. 179.*

18. *Which praise belongs also to the master of this feast.*

20. *Yea, even with a mighty oath will I give this clear testimony to his honour.*

21. *The honey-voiced Muses will sanction this*, (which they would not, if I were going to speak what is false.)

— μελίφθογγοι. τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.

*Hom. Il. I. 249.*

22. Pindar speaks of the chariot of the Muses, *Ol. ix. 81*, ἐν Μουῶν δίφρῳ, and he seems, in the present passage, to confound the mule-chariot of Agesias, with that of the Muses, as he confounds the town Pitana with the woman of that name. He means to say, the victory gained by Agesias, with the mule-chariot, gives him an opportunity of singing the praises of his ancestry and family. *Propertius III. 1. 11*—

‘Et mecum in curru parvi vectentur amores,

‘Scriptorumque meas turba secuta rotas.

‘Quid frustra missis in me certatis habenis ?

‘Non datur ad Musas currere lata via.’

Pitana was daughter of Eurotas, and mother of Evadne; who, as we have already seen, was the mother of Iamus. Phintis was a Sicilian,—charioteer of Agesias.

23. ᾗ τάχος, *as quickly as possible.*

— καθαρᾷ κελεύθῳ, *a glorious road. Isthm. iv. 23*,—θεοδότων ἔργων κέλευθον ἂν καθαράν. *Vid. v. 73* of this ode.

24. βάσομεν, *we may drive. Ol. i. 7.* Both Pindar and Phintis were to ride, and therefore βάσομεν is used in the plural; but Pindar alone was also to go amongst the family of the Iamidæ (ἀνδρῶν); *i. e.* he was going to sing the legend of the family; therefore ἴκωμαι is singular.

25. κείναι ἐξ ἄλλῶν, *they, beyond all others.* It is the opposite expression to μετ’ ἄλλῶν, *the vulgar.* ἐξ has the force of ἔξοχα. εἴ τιμιες ἄλλαι would be the prosaic form.

The victorious mules were themselves adorned with flowers.

27. *Therefore it is right to open wide the gates of song to them; i. e.* to make them subjects of poetry. He preserves the image of the *road* of the Muses, by speaking of passing through *gates*.

οὐδὲ γὰρ ῥᾶστον ἀρήτων ἐπίων πύλας ἐξευρεῖν. *Bacchyl. Fragm. 14.*

28. οἱ δὲ σφι βόες οὐ παργίνοντο ἐν ᾧρῃ. *Herod. i. 31; at the right time.*

29. ἰοβόστρυχον, *dark-haired*. He alludes to the etymology of the word Iamus.

31. παρθενίαν ὠδίνα, *the child of an unmarried woman*. κρύψε κόλποις, *she hid in her womb*; i. e. was silent about the fact of her pregnancy. *Æsch. Agam.* 1417—

ἔθυσεν αὐτοῦ παῖδα, φιλτάτην ἐμοὶ  
ὠδίνα.

*Eur. Iphig. in Taur.* 1101—

θαλλὸν ἶρον ἐλαί-  
-ας, Λατοῦς ὠδίνα φίλαν.

*Eurip. Ion.* 45—λάθραιον ὠδίν' ἐς θεοῦ ῥίψαι δόμον.

32. κυρίῳ, *appointed, regular*.

33. *To give the child to the hero Epytus, to be reared.*

34. Ἀλφεόν. Vid. *Ol.* 11. 9.

35. ἔψανσ' Ἀφροδίτας, *she tasted love*. ἀναίνεται δὲ λέκτρα, κοῦ ψάυει γάμων. *Eur. Hipp.* 14; and 1026,—τῶν σῶν μήποθ' ἄψασθαι γάμων.

36. κλέπτων δὲ θυμῷ δεῖμα. *Pyth.* 1V. 96; *concealing*.

37. πιέσαις. 'Spem vultu simulat, premit altum corde dolorem.'  
*Virg. Æn.* 1. 209.

'Obnixus curam sub corde premebat.' *Æn.* 1V. 332.

— οὐ φατόν, *indescribable*.

— ὀξεία. 'Stetit acri pressa dolore.' *Æn.* VII. 291.

39. *Callim. in Jovem*, 21,—'Ρέη ὄτ' ἐλύσατο μίτρην; i. e. *her girdle, when she brought forth her child*. And, in *Del.* 209,—λύσατο δὲ ζώνην.

40. κάλπιδα. We must suppose that she had gone to a well to draw water. So in the *Odyssey*, VII. 20, Minerva appears to Ulysses;—

παρθενικῇ εἰκνῖα νεήνιδι, κάλπω ἐχούσῃ.

And who does not remember Rebecca, that went out at even to draw water from the well?

— λόχμας κυνάεας, *a dusky thicket*.

41. θεόφρονα, *that was afterwards to be divinely inspired*.

41. Χρυσοκόμας, *Apollo*.

τῷ μὲν ὁ Χρυσοκόμας εὐώδεος ἐξ αὐτοῦ ναῶν πλῶν εἶπε.

*Ol. vii. 32.*

42. συμπαρέστασεν, *gave her for assistants.*43. *Iamus came forth easily (αὐτίκα) into life, from the womb.*

— ὠδίνος τ' ἐρατᾶς, *and from pain which is accompanied by pleasure.*

δεινὸν τὸ τίκτειν, καὶ φέρει φίλτρον μέγα. *Eur. Iph. in Aul. 917.*

'A woman when she is in travail hath sorrow, because her hour  
'is come; but as soon as she is delivered of the child, she remem-  
'bereth no more the anguish, for joy that a man is born into the  
'world.' *St. John, xvi. 21.*

ἐπεὶ σπλάγχμων ὑποματέρος αὐτίκα θαητὰν ἐς αἴγλαν παῖς Διὸς  
ὠδίνα φεύγων διδύμφῳ σὺν κασιγνήτῳ μόλεν. *Nem. i. 35.*

44. κνιζομένα, *in her pain.*

45. In the *Ion* of Euripides, Erectheus is said to have been similarly nourished by serpents, *v. 21*;—

κείνῳ γὰρ ἡ Διὸς κόρη  
φρουρῶ παραζεύξασα φύλακε σώματος  
δισσῶ δράκοντε, παρθένοισι Ἀγραυλίσι  
δίδωσι σώζειν ὅθεν Ἐρεχθείδαις ἐκεῖ  
νόμος τίς ἐστιν ὄφεισι ἐν χρυσηλάτοις  
τρέφειν τέκν'.

Serpents were the children of the Earth, and the Earth was the parent of prophecy; whence Earth was the original deity that presided over Delphi; and Æschylus, *Eumen. 2*, calls her τὴν πρωτόμαντιν Γαίαν. Serpents therefore are regarded as having a prophetic character and power.

46. ἀμμφεῖ ἰῶ, *harmless poison*—poison that is no poison; sc. *honey*. *Eur. Hec. 1067*, ἀκέσαιο τυφλὸν, Ἄλιε, φέγγος, *blind eye-sight*; i. e. want of sight. Honey was the food of a prophet. The priestess of Delphi was called 'Melissa.' *Pyth. iv. 60*, Μελίσσας Δελφίδος αὐτομάτῳ κελάδῳ. We may remember that the food of John the Baptist was honey and locusts.

49. γηγάκειν. This word may be taken as the pres. inf. from γηγάκω, coming from the præter. of the older word γάω, as τετεύχω is a present formed from τέτευχα—πεπλήγω, from πέπληγα. Buttman,

in his Greek Grammar and Book of Irregular Verbs, denies the existence of these forms. But the words *πεφρίκοντες*—*κεκλήγοντες*—*ἐρρίγοντες*—*δεδοίκω*—*πεφύκω*, cannot be got rid of but by assuming present tenses formed from the preterites of other verbs. *Γεγόκειν* however may be for *γεγακέναί*, the infinitive of *γέγακα*, the more common form of which is *γέγαα*.

50. *ἐπιχθονίους, amongst mortals.*

δοῦ κράτος ἔσκε μέγιστον

πᾶσιν Κυκλώπεσσι.

*Hom. Od. i. 70.*

— *περὶ ἔσεσθαι θνατῶν, would surpass men.*

51. *And that a prophetic posterity should never fail him.*

53. *But they vowed that they had not seen him, though he had been born five days ago; (and they said this fearlessly,) for he had been concealed in bulrushes and an impenetrable thicket. τεταρταῖος γάρ ἐστι, he has been four days buried. St. John, xi. 39.*

Ἄπειρατος apparently comes from *πειράζω*, and ought regularly to be *ἀπειραστος*; for if it came from *πειράω*, the penult. must have been long. There are the double forms *θαυματός* and *θαυμαστός*; *γνωστός* and *γνωτός*; *ἐραστός* and *ἐρατός*; *ἀχάριστος* and *ἀχάριτος*.

55. *Having his tender body covered with the beauty of yellow and purple-coloured violets. βεβρεγμένος, covered, properly, drenched, dyed. So Lucretius, ii. 821—*

‘*Omnigenis perfusa coloribus in genere omni.*’

And v. 593—

‘*Tantum sol mittere lumen*

‘*Quod maria ac terras omnes cœlumque rigando*

‘*Compleat, et calido perfundat cuncta vapore.*’

‘*Largus item liquidi fons luminis, ætherius Sol*

‘*Irrigat assidue cœlum candore recenti.*’ v. 282.

— *ξανθαῖσι.* ‘*Pallentes violas et summa papavera carpens.*’ *Virg. Eclog. ii. 47.* The word ‘*pallor*’ certainly meant *yellow*, and Martyn translates ‘*pallentes violas,*’ *wall-flowers*. Ovid says, ‘*Oraque buxo Pallidiora gerens,*’ *Metam. iv. 134;* and box is certainly a yellow wood. Again, of Midas he says,

‘*Tollit humo saxum, saxum quoque palluit auro.*’ xi. 110;

And,

‘*Arva rigent auro madidis pallentia glebis.*’ 145.

If it be asked—How a word that signifies *yellow*, can express what we call *paleness*? an answer must be found in the consideration that

the paleness of a more swarthy complexion than is natural to our northern latitude, has more of yellow than white in it. I do not know that what is here said is enough to justify us in construing ξανθαῖσι ἀκτίσι ἴων, *yellow-striped wall-flowers*; but it is a very probable interpretation. The English word *ochre* must come from ὤχρος, which is translated 'pale.'

55. *Pyth.* IV. 255, — ὑμετέρας ἀκτίνας ἄλβου, *the splendour of your great fortune.*

56. τὸ, *therefore.* Ἀλλὰ τὰ γ' οὐκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα.

*Hom. Π.* III. 176.

κατεφάμιξεν, *she fortunately named him.* φημίξεν and its derivatives signified—to utter ominous words. καὶ δὴ καὶ ἰόντος αὐτοῦ ἐπὶ τὴν πεντηκόντερον ἐπεφημίξετο. *Herod.* III. 124.

τούτων τοῖς ἐναντίοις ἐπιφημίσμασιν ἀφορμᾶσθαι. *Thuc.* VII. 75.

The fondness of the Greeks for giving names to persons and places, in consequence of some particular events connected with their history, was no doubt derived from the Hebrews; the names of whose patriarchs and places were commonly given in this way; *e. g.* Abraham, Israel, Beer-sheba, &c.

57. τοῦτ' ὄνυμ' ἀθάνατον. Dissen thinks that Iamus was so called, because the violet is amongst the earliest of flowers, and retains its green leaves for an extraordinary time; and was therefore an apt emblem of the long period during which the Iamidæ were destined to flourish.

58. καρπὸν, *fruit-time*; i. e. *maturity.* χρυσοστέφανος, *very beautiful.* Ἥβην τε χρυσοστέφανον, καλήν τε Διώνην. *Hesiod. Theog.* 17.

59. Δήλου θεοδμάτας.

'Sacra mari colitur medio gratissima tellus

'Nereïdum matri et Neptuno Ægeio;

'Quam pius arcitenens oras et litora circum

'Errantem Gyaro celsa Myeonoque revinxit,

'Immotamque coli dedit, et contemnere ventos.'

*Virg. Æn.* III. 73.

60. λαοτρόφον τιμάν, *some regal dignity for himself.*

61. νυκτὸς ὑπαίθριος, *by night, in the open air.*

— ἀρτιπής, *giving a clear, unambiguous answer*, in opposition to such obscure answers as are given by human divination. ὄσσα, though used to signify merely *voice*, seems more properly to mean, as in this passage, *a divine voice,—an oracle.*

62. I have adopted Hermann's conjecture μεταλλάσαντί ἰν—approved by Bergk, and Kayser; though the latter would prefer μιν for ἰν. No attempt to explain the common reading μετάλλασέν τέ μιν is satisfactory. οὐδ' ἀπίθησέ ἰν. *Pyth.* iv. 36.

— ὄρσο ἴμεν, *hasten to go.*

63. πάγκοινον χώραν, *the spot where the general assemblies of Greece shall take place.*

— φάμας ἔπισθεν, *after, i. e. obeying, my voice.*

64. ἀλιβατον. Vid. *Buttmann's Lexilogus in voc.*

66. *For the present to hear his voice, which can neither deceive, nor be deceived.* Iamus was to receive prophetic knowledge from Apollo.

67. ψευδέων ἄγνωστον. 'Nescia fallere vita.' *Virg. Georg.* ii. 467.

68. σεμνὸν θάλος, *the noble scion.* ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος. *Hom. Il.* xviii. 56. ὡς τις πρόρθος ἠὲξόμην τάλας. *Eurip. Hec.* 20.

69. τεθμός seems to be connected with θεσμός, if it be not merely a different form of that word. Pindar is fond of applying it, as he does here, to the *customary, established games of Greece.* ἔπατον δ' ἔσχεν Πίσσα Ἡρακλέος τεθμόν. *Nem.* x. 32; i. e. *the Olympic festival.*

70. To understand the words ἀκροτάφ βωμῶ right, we must refer to Pausanias, who describes the altar at Olympia as consisting of two parts, of which the lower, called προβάσις, was 125 feet, and the upper 32 feet, in circumference. On the lower, the victim was sacrificed, and its thighs carried to the upper, to be inspected by the diviners.

— χρηστήριον θέσθαι, *to found an oracle.*

73. φανεράν, *conspicuous.* τεκμαίρει χρῆμ' ἕκαστον, *every circumstance proves the truth of what I say;* i. e. the prosperity of the Iamidæ.

74. *Censure coming from others, who envy them, hangs over those.* Schmidt reads, perhaps rightly, ἐκ δ' ἄλλων.

75. πρώτοις, *the winners.*

76. χάρις, *victory.* Kayser's manuscript reads ποιστάξει. Pindar uses the future in a frequentative sense, v. 86, πίομαι, *I always drink.* *Ol.* vii. 3.—δωρήσεται. And, in the present passage, the future is perfectly admissible, but not necessary.



77. *μάτρως ἄνδρες*, *ancestors by the mother's side*; i. e. the family of the wife of Iamus.

78. *ἐδώρησαν*. The active form of this word fell subsequently into disuse.

— *λιταῖς* is said to be an adjective,—*supplicatory*. Dissen refers to two passages, in corroboration of this sense: the first is *Æsch. Agam.* 228,—*λιτὰς δὲ καὶ κλήδονας πατρώους*; in which verse *λιτὰς* is certainly a substantive: the other passage is *Pyth.* IV. 217,—*λιτὰς τ' ἐπαιδὰς ἐκδιδάσκειν*; where the word is of necessity an adjective, for it would be very harsh to consider it as put in apposition to *ἐπαιδὰς*. In the present passage, an adjective sense is certainly required. Hesychius too explains *λιτή* by *λιτανεύτη*, and *ἀμφιλίτην* by *λιτανεύτην*; but I know not where this latter word is to be found.

79. *ὁς ἀγῶνας ἔχει*, i. e. *ἐναγωνίος ἐστι*.

'Mercuri, facunde nepos Atlantis,

'Qui feros cultus hominum recentum

'Voce formasti catus, et decoræ

'More palæstræ.' *Hor. Od.* I. x. 1.

— *μοῖραν ἀίθλων*, *the fortune of the contests*. *τιμῆ*, *favours*.

82. *I have a sense of a shrill-sounding whetstone on my tongue*; i. e. I am strongly moved to sing. *ἀψευδεὶ δὲ πρὸς ἄκμονι χάλκευε γλώσσαν*. *Pyth.* 1. 86.

83. *ἃ μ' ἐθέλοντα προσέρπει*. There is no objection to the accusative case. *δύσφρων γὰρ ἰὸς καρδίαν προσήμενος*. *Æsch. Agam.* 834; and *βαμὸν προσέστην*. *Pers.* 203. So it is read by Scholefield, Linwood, Wellauer, and Bothe: there is very inferior manuscript authority for *βαμῆ*.

— *πνοαῖς*, *breath of song*. *Λιολῆσιν ἐν πνοαῖσιν αὐλῶν*. *Nem.* III.

79.

'Quod *spiro*, et placeo, si placeo, tuum est.' *Hor. Od.* IV. III. 24.

'Nam *spirat* tragicum satis.' *Epist.* II. 1. 166.

84. A lake or river of Stymphalus, the site of which however is unknown, was called after Metopa, maternal grandmother to Pindar, and daughter to Ladon, a river of Arcadia.

84. *The blooming Metopa, my maternal grandmother, was a Stymphalian.*

ἀλλ' οὖν λιπαρός γε καὶ εὐανθῆς ἐν γυμνασίοις διατρίψεις.

*Aristoph. Nub. 1002.*

Thebe is called *πλάξιππον*, because her citizens were famous equestrians. *Καδμείοι κέντρορες ἵππων. Hom. Il. 1v. 391.*

86. *πλίκων, enweaving as a wreath.*

‘*Necte meo Lamiae coronam,*

‘*Pimplei dulcis.*’ *Hor. Od. I. xxvi. 8.*

88. Æneas is supposed to have been a friend of Agesias, sent to Thebes, to receive this ode from Pindar: he is here desired to urge his chorus (*ἑταίρους*), to sing of Juno, on his return to Stymphalus. On this passage, Bishop Heber observes, (*Notes on Pindar*, p. 343) ‘Such passages as this appear to prove,—First, that the odes of Pindar, instead of being danced and chanted by a chorus of hired musicians and actors, in the absurd and impossible manner pretended by the later Grecian writers, (whose ignorance of their own antiquities is in many instances apparent,) were recited by the poet himself, sitting, (his iron chair was long preserved at Delphi,) and accompanied by one or more musicians, such as the Theban Æneas, whom he here compliments. Secondly, what will account at once for the inequalities of his style, and the rapidity of his transitions, we may infer that the Diræan swan was, often at least, an *improvisatore*.’ The eighth Olympic ode was probably an improvisation; for it was written and sung on the same day with the victory it commemorates.

— By *Παρθενία* is meant Stymphalian; or the word is derived from Mount Parthenius, in Arcadia. Juno is worshipped under this title, as *the Virgin*; she was called *τελεία*, as *the matron*; *χήρα*, as *the widow*, separated from her husband Jupiter.

The Scholiast says, that Agesias raised a statue to Juno at Stymphalus. If so, the poet means, that after a hymn has been sung at the dedication of this statue, the chorus will return home, and will celebrate the victory of Agesias in a banquet, where they will *try whether Thebans justly deny the propriety of the nick-name of the Bœotian hog*; i. e. are to sing a song of Pindar’s, which by its beauty will prove the Bœotians to be no swine. Thirlwall thinks that the Bœotians got credit for stupidity in consequence of the richness of their soil, and its attendant luxury. It is commonly

attributed to their dense atmosphere,—‘Bœotum in *crasso* jurares  
‘*aëre natum.*’ *Hor. Epist.* II. 1. 244. A bell-wether of Abdera  
answered to a hog of Bœotia :—

‘*Verecumb in patria crassoque sub aëre nasci.*’ *Juv.* x. 50.

89. *And to decide afterwards whether we justly scorn the ancient  
reproachful nick-name, Bœotian hog.*

οὐκ οἶδ’ ἂν εἰ πείσαιμι. *Eur. Med.* 941.

φόβος εἰ πείσω δέσποιναν ἐμήν. 184.

90. ἄγγελος ὀρθός, *you will convey my meaning well ; i. e. you will  
teach the chorus correctly.*

91. σκυτάλα, *interpreter.* The sense of the passage is :—As a  
Lacedæmonian dispatch, sent to an officer abroad, cannot be under-  
stood, without the ‘scytale ;’ so you, Æneas, must explain to the  
chorus all that I mean.

— κρητήρ. As a cup mixes wine with water, so will Æneas  
temper music and verse. Neither of these images is pleasing.

— Probably both Hiero and Agesias had palaces in Ortygia.

94. φοινικόπεξαν. ‘At *rubicunda* Ceres medio succiditur æstu.’  
*Virg. Georg.* 1. 297. Winkelman thinks Ceres gained this name  
from having the feet of her statues painted red by sculptors : but  
corn, when ripe, is of a reddish yellow colour, which may perhaps  
be considered sufficient explanation of the epithet ; or it may refer  
to the heat and labour of the husbandman.

95. λευκίππου. White horses were commonly attributed to the  
gods, as they were to kings.

97. γινώσκοντι, *are acquainted with him ; i. e. his achievements  
had been celebrated by various poets.*

— μὴ θραύσαι. An image from a chariot overthrown in a race.

χρόνον γὰρ οὔτις ἔτλα

τὸ πάλιν εἰσορᾶν,

νόμον παρέμενος, ἀνομίᾳ χάριν δίδούς’

ἔθραυσε δ’ ὄλβου κελαιὸν ἄρμα. *Eur. Herc. Fur.* 777.

‘Oh inanes nostras contentiones ! que in *medio spatio sæpe fran-  
guntur, et corruunt.*’ *Cic. de Orat.* III. 2. θραύσαι was the older  
reading ; but the fut. opt. never has the optative sense.

98. *May he kindly entertain the triumphal procession of Agesias.*

99. οἴκοθεν οἴκαδε, *from one home to another*; as he had a dwelling both in Sicily and Arcadia.

100. ματέρα. The Scholiast says, that Stymphalus was at one time the metropolis of Arcadia; and Pindar would naturally use the most complimentary language towards that town. Heyne thinks that the word need only signify, *a city,—a nourisher of citizens*. So the town of Opus is spoken of *Ol. ix. 20.*—

Λοκρῶν ἐπαίροντι ματέρ' ἀγλαόδενδρον.

But Böckh reasonably objects, that, in this case, the word should be Ἀρκάδων, not Ἀρκάδιαι.

101. ἀπεσκιμφθαι, *to be fixed in the ground from the ship.* ἐπὶ δυοῖν ὀρμῆν, *to ride with two anchors*, (one from the stern, and the other from the bows of a ship.) was a proverb, signifying *the wisdom of providing against misfortune*. So Agesias has two anchors in his two places of dwelling. The anchor was the symbol of security, or interest, with the Greeks. *Demosth. de Coron. 319.*—οὐκ ἐπὶ τῆς αὐτῆς ὀρμῆ τοῖς πολλοῖς; where ἀγκύρας is understood,—*he has not the same interest; is not in the same boat with his fellow-countrymen.* *Soph. Œd. Col. 149.*—καπὶ μικροῖς μέγας ὄρμον. Reisig's conjecture, σμικρᾶς, sub. ἀγκύρας, is very plausible, and has been admitted into the text by Wunder.

102. *May he, loving the prosperity of both Stymphalians and Syracusans, grant it.*

103. εὐθὺν πλόν, *a prosperous voyage*. The older commentators took this expression in a metaphorical sense, as meaning a happy voyage through life. Dissen more reasonably understands it literally; because Agesias was to return to Syracuse by sea.

104. χρυσαλάκατος, a general epithet for a woman or goddess,—*having a golden distaff*. Sea nymphs are described as spinning, by Virgil, *Georg. iv. 333*—

'At mater sonitum thalamo sub fluminis alti

'Sensit: eam circum Milesia vellera Nymphæ

'Carpebant hyali saturo fucata colore.'

105. ἄξει, *bless.* θεὸς δ' ἐπὶ ἔργον ἀέξει. *Hom. Od. xiv. 65.* Pindar uses both ἀέξειν and αὖξειν. Homer, only ἀέξειν.

— ἄνθος. *Ol. ix. 48.*

## ARGUMENT OF THE SEVENTH OLYMPIC.

---

Diagoras, of Rhodes, was a renowned boxer : He gained the prize in the 79th Olympiad, B. C. 464. This ode, which commemorates his victory, seems to have been taken back by him on his return to his native country. He was of the family of Hercules. A body of Argives, who claimed descent from Tlepolemus, planted a colony at Rhodes ; and they called Tlepolemus their founder. They occupied three towns (a *τρίπολις*,) and established a triple kingdom. This seems to mean, that they, being Dorians, imported into Rhodes the triple division of all Dorian tribes ; *viz.*—Hylleis, Dymanes, and Pamphyli. The colonists that dwelt at Ialysus were called Eratidæ. In process of time, kingly power at Rhodes shared the same fate that befell it universally on continental Greece, and was abolished, about 656, B. C. Magistrates called ‘Prytaneis’ succeeded ; and Demagetus, the father of Diagoras, seems to have been one. But even this qualified form of authority was not doomed to last. By the intrigues and influence of Athens, a purer democratic form of government was established at Rhodes ; and the island became the theatre of much subsequent contest between the Athenians and Lacedæmonians. The present ode was probably sung at Iällysus, during a public feast of the Eratidæ.

The poet begins with praising Diagoras and his father : He then refers back to the origin of the colony, planted by Tlepolemus, who had been ordered by Apollo to seek the island of Rhodes, after his murder of Licymnius. He next sings how the Heliadæ forgot to take fire, wherewith to worship Minerva : he tells how Jupiter rained gold on the island, and gave the people glory in art. The last myth he commemorates, is about the Sun ; who having been overlooked, in the distribution of countries amongst the gods demanded this island, which he saw was coming out of the sea, though it had not yet appeared. His request was granted : he became enamoured of Rhodos, and by her begat three sons,—Heliadæ, who founded the three cities, which the Heracleidæ

subsequently occupied. The poet ends with a panegyric of the subject of his poem, and a prayer for his welfare. He seems throughout, in speaking of the various instances of prosperity that had happened to Rhodes, to lay particular stress on the fact, that they were all accompanied and qualified by some disaster: hence Dissen imagines, that Diagoras had *slain* his antagonist at Olympia, as Tlepolemus slew Licymnius. According to the Scholiast, the Rhodians regarded this ode as so valuable, for the national antiquities contained in it, that they had it engraved in golden letters, and preserved in the temple of Minerva, at Lindus.

Homer speaks of Tlepolemus of Rhodes thus, *Il.* ii. 653:—

Τληπόλεμος δ' Ἡρακλεΐδης ἧῦς τε μέγας τε  
 ἐκ Ῥόδου ἐννέα νῆας ἄγε Ῥοδίων ἀγερῶχων.  
 οἱ Ῥόδον ἀμφενέμοντο διὰ τρίχα κοσμηθέντες  
 Λίνδον, Ἰήλυσσόν τε καὶ ἀργυρόεντα Κάμειρον.

And *v.* 661—

Τληπόλεμος δ', ἐπεὶ οὖν τράφη ἐν μεγάρῳ εὐπῆκτῳ,  
 αὐτίκα πατρὸς ἐοῖο φίλον μήτρῳα κατέκτα  
 ἦδη γηράσκοντα Δικύμνιον ὄζον Ἄρηος.

And immediately after, in the catalogue, are reckoned other islanders, namely, Nireus of Syme, and Antiphus and Pheidippus of Cos.

In the fifth book of the *Iliad*, *v.* 628, *et seq.*, the death of a Tlepolemus by the hand of Sarpedon is described. In this passage, he is said to be a son of Hercules, but his country is not specified. The names of the other three do not again occur in the poem. These are the only instances of enemies to Troy coming from the eastern side of the Ægean sea. The catalogue in the *Iliad* in several particulars contradicts the other books; and Müller and Böckh have no hesitation in condemning this passage about '*Tlepolemus of Rhodes.*' A Dorian colony was certainly carried to Rhodes, from Argos; but it was led by Althæmenes, a descendant of Hercules; and at a period considerably later than the Trojan War. The Dorians at Rhodes were however glad enough to give a fictitious antiquity to their colony; and Pindar gratifies their national vanity by treating their settlement by Tlepolemus, son of Hercules, as a fact of historic truth.

NOTES ON THE SEVENTH OLYMPIC.

2. *Sparkling and bubbling within with the dew of the vine ;*  
i. e. wine.

— *κακλάζω* is particularly applied to the noise which breakers make as they roll over the shingle.

πέριξ ἀφρόν

πολὸν κακλάζον ποντίῳ φύσῃματι. Eur. Hipp. 1210.

The derivation is said to be *κάχλα*, so that the meaning of the word is, to repeat the sound *κάχλα*. *ζω* is the termination of verbs of sound ; as, οἰμώζω, γρύζω, αἰάζω, μύζω, &c. to utter, οἶμοι, γρύ, αἶ, μύ, &c.

— *δρόσφω*, *dew*, or, *foam*, is used poetically to signify any liquor.

μέλικρατ' ἄφες γάλακτος οἰνωπόν τ' ἄχνην. Eurip. Orest. 115.

' Ille impiger hausit

' Spumantem pateram.' Virg. Æn. 1. 738.

3. *δωρήσεται*, commonly makes a present. Vid. Ol. vi. 76. *λασιαν-χίνα* θ' ἵππον ἐπάξεται ἀμφιλόφον ζυγόν. Soph. Antig. 351.

4. *προπίνω* means, to drink some liquor out of a cup, and then hand it to some other person. καὶ τελευτῶν ἐκπώματ' ἀργυρῶ καὶ χρυσῶ προῦπινεν αὐτοῖς. Demosth. de Falsa Leg. 384. Hence we may understand the joke (such as it was) of Theramenes, who, after having drained the cup of hemlock, exclaimed, according to Cicero, *Tusc. Disp.* 1. 40, ' Propino hoc Critiæ.'

— *οἴκοθεν οἴκαδε*, from one branch of the family to another ; i. e. from father-in-law to son-in-law.

5. *χάριν*, a present in honour of. *κῆδος ἰόν*, his relation.

— *ἐν δέ*, and also,—at the same time. ἐν δ' ἄλοχοι πολιαί τ' ἐπὶ μάτερες. (Ed. Tyr. 182. ἐν δὲ σὺ πολλή. Call. in Dian. 138. ἐν δὲ καρδία στένει. Æsch. Sept. c. Theb. 967.

5. *He renders him, in the presence of friends, an object of envy for his wedding, in which hearts are united.*

7. καὶ ἐγώ, *so also I, sending, as it were, nectar, poured into a cup.*

— νέκταρ. So Persius,—‘Cantare credas Pegaseium nectar.’

*Prolog. extr.*

8. πέμπων. Pindar sent this ode by Diagoras to Rhodes; he himself did not go,—though he says κατέβαν, v. 13. But in several places he speaks as if he were present with his odes.

— γλυκὺν καρπὸν φρενός, *the mellow produce of the understanding.*

9. ἰλάσκομαι, *I bespeak their favour.*

10. κατέχοντι. ἦδ' ἵνα μιν κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἔχησιν. *Hom. Od. I. 95.*

11. Pindar uses the word χάρις with such great diversity of meaning, that it is not always easy to determine in which sense it should be taken. In this passage it may signify either *victory, glory, or poetry.*

— ἐποπτέει, *regards favourably.*

ἀλλ' οὔτε νιν φεύγοντα μητρόθεν σκότον

Δίκη προσεΐδε καὶ προσηξιώσατο. *Æsch. Sept. c. Theb. 664-7.*

‘Quem tu, Melpomene, semel

‘Nascentem placido lumine videris.’ *Hor. Od. IV. III. 1.*

‘Neque illum

‘Flava Ceres alto nequicquam spectat Olympo.’ *Virg. Georg. I. 95.*

— ζωθάλμιος, *that gives cheerfulness to life.*

ἐπεὶ οὐ βιοθάλμιος ἀνὴρ

γίγνεται, ὅστε θεαῖς ἐπιμίσγεται ἀθανάτησι.

*Hom. Hymn. in Ven. 190.*

12. θαμά is used by Pindar for ἀμά. In several passages an hiatus is created, if θ is not prefixed.

— ἔντεσι αὐλῶν, a periphrasis for αὐλοῖς. κατέκλασε γὰρ ἐντέων σθένος οὐδέν. *Pyth. v. 32; i. e. his chariots. ἔντεα means any sort of furniture.*

— παμφώνοισι, *uttering a great variety of sounds.*



13. ἐπ' ἀμφοτέρων, *accompanied by both*, i. e. the lyre and flute. ἐπὶ ποικιλοφόρμιγγος αἰοιδᾶς. *Ol.* IV. 2. δαΐδων ὑπο λαμπομενάων. *Hom. Od.* XXIII. 290.

15. *That I may praise the bold*,—literally, *straight-forward*—*boxer, of vast stature, who gained the crown of victory for himself at Olympia.* The ἰθὺ μάχεσθαι of Homer is closely allied to εὐθυμάχαν.

16. ἄποινα πυγμᾶς, *the reward of his boxing skill.* So, κῶμον ἀνεγειρέτω νίκας ἄποινα. *Isth.* VII. 3. ἐτέλεσεν ὕμνον ἄποιν' ἀρετᾶς. *Pyth.* II. 14. ἄποινα is governed by αἰνέσω, as if Pindar had said, *I will sing a song, to be the reward.*

17. Demagetus probably held the office of Prytanis, and is therefore said *to be a favourite of justice*; i. e. a just ruler.

ἱπποτρόφοι τ' ἐγένοντο, χαλκίῳ τ' Ἄρει ἄδον. *Isthm.* III. 32.

18. εὐρυχώρου. The word χόρος originally meant *an open space.* πέπληγον δὲ χορὸν θεῖον ποσίν. *Hom. Od.* VIII. 264. ἔνθα δ' ἔσαν Νυμφέων καλοὶ χοροὶ ἠδὲ θόωκοι. *Od.* XII. 318. Afterwards it meant *the dance which took place there.* εὐρυχώρου should therefore be interpreted, *having large open spaces.*

— τρίπολιν νᾶσον. There can be no doubt that this Tripolis arose from the three-fold division of all Dorian settlements. Hence Homer says, speaking of the Cretan Dorians,—

Δωριέες τε τριχάϊχες δίοι τε Πελασγοί. *Od.* XIX. 177.

19. Böckh understands the headland of Peræa in Caria.

Ἄργεϊά σὺν αἰχμᾷ, *together with warriors, the descendants of the Argive founders of the colony.* δεῦρο μυρίαν ἄγων λόγην. *Eur. Phœn.* 445.

20. *Proclaiming it to the world (ἀγγέλλων,) I will gladly give a true story (ἐθειλήσω διορθῶσαι λόγον) to them from the beginning, (even) from Tlepolemus: which story belongs equally (ξυνόν) to all the valiant race of Hercules.*

24. *Countless errors beset (literally, hang around) the minds of men.* 'Humanum est errare.'

ἦ ἄρα δὴ μάλα πάντες ἀμαρτίνοιοι πελόμεσθα  
ἄνθρωποι. *Rhiani Frag.* I. I.

δόλιος γὰρ αἰὼν ἐπ' ἀνδράσι κρέμαται. *Isthm.* VII. 14.

26. *Æsch. Prom. Vinct.* 345—

τοῦδ' οὐνεκα

θέλοιμ' ἄν ὡς πλείστοισι πημονὰς τυχεῖν.

29. θαλάμων. *Vid. Ol.* v. 13. Medea was the mother of Licymnius. οἰκίστηρ, i. e. Tlepolemus.

30. *But* (thus it is,) *violent disturbances of mind mislead even a wise man.*

ποῖ παρεπλάγχθην γνώμας ἀγαθᾶς; *Eur. Hipp.* 240.

33. To atone for the guilt of homicide, the god *sentenced him* (εἶπε) to an immediate exile.

— ἀμφιθάλασσον νομόν, *an island*; properly, *a district, or province.*

τὰ δ' ἀμφὶ τ' Ἄργος καὶ νομόν τὸν Ἑλλάδος

οὐχ ὧδε πορθεῖν ῥάδι, ὡς λέγεις, δορί. *Eur. Rhés.* 477.

i. e. *the land of Greece.*

The 'golden shower' may possibly typify the original fertility of Rhodes.

36. Minerva is the wisdom of Jupiter; she was therefore said to have sprung from the divine brain. The wisdom of the ruler of the gods was always perfect, and incapable of addition; therefore Minerva was fabled to have been born *full-armed.*

αὐτὸς δ' (i. e. *Jupiter alone*) ἐκ κεφαλῆς γλανκώπιδα Τριτογένειαν,

δεινὴν, ἐγρεκύδοιμον, ἀγέστρατον, ἀτρυτώνην,

πότνιαν, ἧ κέλαδοί τε ἄδον πόλεμοί τε μάχαι τε. *Hes. Theog.* 924.

ἀλλ' ἀνιείς, ἐπεὶ αὐτὸς ἐγείναο παῖδ' αἰθῆλον. *Hom. Il.* v. 880.

But these verses bear no comparison with the wonderful power of the present passage in Pindar.

40. *Commanded his children to observe a duty, that would immediately become incumbent on them, (now that Minerva was born.)* χρέος, *a duty*; properly, *a debt, i. e. something that is due.*

42. Kayser wishes to read τᾶ for ἄν; or ὄπως, for ὡς ἄν.

— *They should be the first to raise a conspicuous altar.*

— ἐναργέα=φανερὸν. *Ol.* vi. 73.

43. *Reverence that springs from, is the daughter of, forethought, produces virtue and happiness to man.* He insinuates that the Rhodians, though pious, were not careful in doing all that was required of them.

45. *And yet the cloud of oblivion puzzlingly comes over us, and removes the right method of doing things out of our thoughts.*

— ἀτέκμαρτα is used adverbially; properly it means, *in a way that cannot be conjectured, or explained.*

46. εἰ δέ τις ἔχει θνατῶν ἀλαθείας ὁδόν. *Pylh.* III. 103. ἐξιστορήσαι σῶν ὁδὸν βουλευμάτων. *Eur. Hec.* 744.

48. *And so they went up, not having the seed of bright fire.* It is remarkable that Pindar, though he tells us of the negligence of the Rhodians, does not relate its punishment: possibly because his audience knew it too well, to require a specification of the circumstances. The position of οὐ at the end of the sentence points it out as bearing especial emphasis.

οὔτε δακρύων ἀπύρων ἱερῶν

ὄργας ἀτενεῖς παραθελξει. *Æsch. Agam.* 70.

Professor Scholefield's interpretation of ἱερῶν, *Parcarum*, is ingenious and probable: *the Fates angry because no fire had been offered to them in sacrifice.*

— σπέρμα φλογός, *that which will produce fire.*

ὡς δ' ὅτε τις θαλὸν σποδιῇ ἐνέκρυσσε μελαίνῃ,

σπέρμα πυρὸς σῶζων. *Hom. Od.* v. 488.

'Quærit pars semina flammæ

'Abstrusa in silicis venis.' *Virg. Æn.* vi. 6.

Dissen thinks that the victims were left unburnt, in consequence of fire having been forgotten. To take fire in a censer was, under the Levitical law, to assume the office of a priest: whence Moses says, *Numbers* xvi. 6, to the rebellious Korahites,—“This do; take you censers, Korah and all his company; and *put fire in them*,” (*i. e.* execute the office of priests, to which you think yourselves entitled,) “before the Lord to-morrow: and it shall be, that the man whom the Lord doth choose, he shall be holy. Ye take too much upon you, ye sons of Levi.” In the contest of Elijah with the priests of Baal, the proof of Elijah's divine commission was, *the fire* that came down from heaven, and consumed his sacrifices. And it seems not impossible that the Rhodian colonists were guilty of irreverent negligence, in failing to provide for the proper consecration of the temple by the regular offices of the priesthood.

49. ἄλσος means *any sacred place*. δῖον πάμβοτον ἄλσος, λιμῶνα χιονόβοσκον. *Æsch. Suppl.* 559; *i. e.* *Egypt.*

51. ἐπιχθονίων seems to be dependent on ἀριστοπόνοισ, *to excel with their hands which wrought most skilfully of all men.*

52. *The high roads had statues placed in them, that looked like living and moving beings.*

Homer says of Vulcan, when limping out of his smithy,—

ὑπὸ δ' ἀμφίπολοι ῥώοντο ἄνακτι,

χρῦσαι, ζωῆσι νεήνισιν εἰοικνῖαι.

αἱ μὲν ὑπαιθα ἄνακτος ἐποίπνου. *Il. XVIII. 417.*

53. *In the judgment of a wise man, even wisdom is best, when without art.* Pindar implies that the Heliadæ were superior to their predecessors in Rhodes, the Telchines, who had credit for executing all sorts of magic works, automaton figures, &c.

‘Phœbæamque Rhodon et Ialysios Telchinas,

‘Quorum oculos ipso vitiantes omnia visu

‘Jupiter exosus, fraternis subdidit undis.’ *Ov. Met. VII. 365.*

54. The mention of the Heliadæ naturally leads him to tell the story of their origin.

58. *No one pointed out the share of the sun in his absence; i. e. no one of the gods reminded Jupiter that he had allotted no land to the Sun.* The gods are represented as appropriating the several countries of the globe, as colonists have their respective settlements assigned to them in a new country.

60. ἀγνόν, as being the parent of *purifying* fire and light.

61. I have adopted the reading of Kayser's manuscript, ἄμπαλον = ἀνάπαλον, *a fresh allotment.*

Böckh reads ἄμ πάλον θέμεν = ἀναθέμεν. But Pindar never uses the form ἄμ for ἀνά in a tmesis. The word ἄμπαλος, at least in this sense, is, I believe, not to be found; but the form is perfectly legitimate.

62. πεδόθεν, *growing from the bottom*, as it were a plant. A coral island might, with some poetic licence, be so described. Rhodes is said to have sprung out of the sea, having been previously invisible; probably from some tradition of volcanic action, by which the islands and coasts of the Ægæan sea were often agitated.

63. *Capable of feeding many inhabitants, and productive of cattle.*

63. εὖφρονα, properly, *well-disposed towards*.

'Ad segetes ingeniosus ager.' *Ovid. Fast.* IV. 684.

64. Lachesis is properly described as officiating at a *division* of lands.

65. *To swear, by lifting up her hands.*

'And Abraham said to the king of Sodom, I have *lift up mine hand* unto the Lord, the Most High God, the possessor of heaven and earth, that I will not take from a thread even to a shoe-latchet.'

*Genesis*, Ch. XIV. 22. 'See now that I, even I, am He; and there is no God with me: I kill, and I make alive; I wound, and I heal; neither is there any that can deliver out of my hand. For *I lift up my hand to heaven*, and say, I live for ever.' *Deuteronomy*, Ch.

XXXII. 39. 'He *held up his right hand*, and his left hand unto heaven, and *swore* by Him that liveth for ever.' *Daniel*, XII. 7.

'Yet also I *lifted up my hand* unto them in the wilderness, that I would not bring them into the land which I had given them.' *Ezekiel*, XX. 15.

66. μὴ παρφάμεν, *not to contravene*; not to take the oath deceitfully. Juno swears by the oath of the gods.

ἴστω νῦν τόδε γαῖα καὶ οὐρανὸς εὐρύς ὑπερθε

καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅστε μέγιστος

ὄρκος δεινότητός τε πέλει μακάρεσσι θεοῖσι. *Hom. Il.* XV. 36.

'Stygiamque paludem,

'Di cujus jurare timent et fallere (παρφάμεν) numen.'

*Virg. Æn.* VI. 323.

67. εἰς κεφαλῆ, *to him.* *Ol.* VI. 60.

68. *These famous words had their event—were ratified—by falling out true.* πετοῖσαι is an image from *throwing dice*.

'Hæc aliis maledicta cadant.' *Tibull.* I. VI. 85.

'Vota cadunt.' *Tibull.* II. II. 17; *are ratified.*

τύχη δ' ἐπρωσωποκοίτη

μέτοιχοι δόμων πεσοῖνται πάλιν. *Æsch. Choeph.* 969.

(So the passage is amended by Hermann.)

70. ὄξειαν. *Vid. Ol.* III. 24.

ἦμος δὴ λήγει μίνος ὄξείος ἠελίοιο. *Hes. Op. et Di.* 412.

'Ant ubi me fessum Sol acrior ire lavatum

'Admonuit.'

*Hor. Sat.* I. VI. 125.

71. 'Interea volucres Pyroëis, Eōus, et Æthon,  
'Solis equi, quartusque Phlegon hinnitibus auras  
'Flammiferis implent.' *Ov. Met.* 11. 153.

72. *Seven sons, who in a former age exhibited wonderful genius.*

The Heliadæ are said to have gained, or imported into Rhodes, a considerable knowledge of astronomy, and to have improved the almanack. From their study of the heavenly bodies, they may have been fabulously named *Children of the sun*.

73. εἰς means *Cercaphus*.

74. ἀπάτερθε δ' ἔχον—ἀστέρων μοῖραν, *they each held his own allotted city, separately from the others.*

76. *And their settlements are called after them.*

77. *There, at Rhodes, a pleasant expiation of his sad calamity (the death of Licymnius,) is established for Tlepolemus, the leader of this Heracleid colony, as for a god; namely (τε), a procession of victims, accompanied with frankincense, and a contest for prizes.*

79. Founders of colonies were generally worshipped as demi-gods, after death. Herodotus, vi. 38, says of Miltiades,—καὶ οἱ τελευτήσαντι Χερσονησίται θύουσιν, ὡς νόμος οἰκιστῆ, καὶ ἀγῶνα ἵππικόν τε καὶ γυμνικὸν ἐπιστάσι. The festival in honour of Tlepolemus was called 'Tlepolemia;' but after the decay of the political influence of the Heracleids, the games were dedicated to the Sun.

82. ἄλλαν, i. e. νίκην, which may be understood in εὐτυχείων. The games of Attica were the Panathenæan, Heracleian, Eleusinian, and Panhellenian.

83. A bronze shield was the prize at the Heræan games of Argos: the shield was also the armorial emblem of that city; and there was one on some high building there, so firmly fixed, that the proverbial expression, ἡ ἐν Ἀργεὶ ἀσπίς, was applied to any thing immovable. ἔγνω. *Vid. Ol.* vi. 97.

84. ἔργα, *contests.*

85. There were four regular national (ἐννομοί) games in Bœotia;—the Erotidian, at Thespiæ; the Eleutherian, at Platææ; the Amphiaraiian, at Oropus; and the Delian, at Delium.

86. *The marble judgment tells the same story; i. e. the column on which was engraved the sentence of the judges, who declared Diagoras successful, gives the same number of victories.*

The names of conquerors in the various subordinate games of Greece, besides the four great ones, were generally inscribed on *separate* pillars. The list of conquerors at the great Olympic games, from the time of Coræbus, downwards, is one of the most valuable aids to the chronology of Greece. But it is probable that even this list was originally on *separate* pillars; and was subsequently collected by the Hellanodicæ into one catalogue.

The games of Ægina were the Æecean, Delphinian, and Heræan: those of Megara were the Dioclean, Pythian, Nemean, and Alca-thœan.

86. Πελλάνα. *Ol.* ix. 97. Kayser wishes to read *νικᾶν* instead of *νικῶνθ'*.

87. *Who, having a temple on the crags of Mount Atabyrius, regardest us.* Ζεῦ πάτερ, ἴδθηθεν μεδέων, κύδιστε, μέγιστε. *Hom. Il.* 111. 276. It seems probable that the word Atabyrius is *Tabor*, with a Greek termination.

88. *Favourably accept this ode, which commemorates a victory at Olympia; literally, this solemn institution of an ode.*

89. *And the man who has gained glory in boxing.* Sophocles, *Philoct.* 1420, — ἀθάνατον ἀρετῆν ἔσχον. Plato, *Sympos.* 208. d. — ἀλλ' οἶμαι ὑπὲρ ἀρετῆς ἀθανάτου, καὶ τῆς τοσαύτης δόξης εὐκλεοῦς πάντες πάντα ποιοῦσιν.

— αἰδοίαν χάριν, *divine glory.*

90. *Because he always keeps the road directly opposite to insolence; i. e. bears his honours meekly.*

91. *Knowing well how much his noble mind, (sprung as he is) from noble ancestors, has given him; i. e. how much he is indebted for his distinction to the ancestry who bequeathed him so noble a spirit.* The word *χράω* seems originally to have meant simply *to give*. Herodotus, vii. 38, says, — χρήσαις ἂν τι τεῦ βουλοίμην τυχεῖν; *would you grant?* And vi. 89, — Κορινθίων ἐδέοντο χρήσαι σφι νῆας. Schweighæuser denies that it means *to lend*, in this last passage; though *lending* is not an uncommon sense of the word.

— ἄσαντος ἐκ ματρός ἐστι θυμός· (*derived from the matter.*)

*Æsch. Choeph.* 422.

92. μὴ κρύπτει, *do not cast into obscurity that branch of the common family of the Diagoridæ, which is sprung from Callianax.*

93. *The city too celebrates festivals, together with (i. e. out of delight at) the victories and rejoicings of the Eratidæ; but (trust not too much to present prosperity—for) in a moment of time, the breezes of fortune shift.* Mr. Donaldson is probably right in regarding  $\sigma\omega$ , 'spiro,' as the root of  $\alpha\theta\acute{\upsilon}\sigma\sigma\omega$ ; which, though it is often applied to the *rapid motion of fire*, yet may always retain its primary sense of *blowing*. The Latin words 'flo' and 'flagro' are evidently connected.

---

From the general tone of the concluding lines, it is obvious that Pindar had good reasons for anticipating the disasters, which in fact speedily befell the family of Diagoras. The rise of democratic power at Rhodes, under the guidance of Athens, involved the Diagoridæ in the general ruin of the aristocratic party.

---



## ARGUMENT OF THE EIGHTH OLYMPIC.

---

This was written in commemoration of a victory in wrestling, gained by Alcimedon, an Æginetan youth, of the family of the Blepsiadæ: it was gained *Ol.* 80; B. C. 460. The ode was sung at Olympia, immediately after the victory, in the procession to the altar of 'Jupiter in Altis.' (In *v.* 50, Pindar applies the word *δεῦρο* to Ægina, apparently meaning the place where the ode was recited; but it is common enough with him to speak of himself as personally present, when it is obvious that he can only be supposed to be so in mind.) He commences with an address to Olympia; and felicitates Alcimedon and his brother Timosthenes on their good fortune, in enjoying the especial care of Jupiter, who was tutelary god of Ægina, and presided over Olympia and Nemea, at which latter place Timosthenes had gained a prize. He then eulogizes the Æginetans, who had a great commerce, for their just dealings with other nations. The name Ægina suggests to him the fame of the brave Æacus. He then praises Melesias, the instructor of Alcimedon in the art of wrestling. He must have been a famous master of his craft, since Alcimedon's was the thirtieth prize gained by his scholars. Pindar is cautious and apologetic (*v.* 54,) in his approach to the panegyric on Melesias, because he was an Athenian; and there was a strong national antipathy between the Athenians and Æginetans. The poem concludes with a prayer for the happiness of Alcimedon, and Ægina.

NOTES ON THE EIGHTH OLYMPIC.

1. *Olympia, where splendid contests are held.*

καὶ τὰν Λίτναϊαν Ἡφαίστου  
Φοινίκας ἀντήρη χώραν  
Σικελῶν ὀρέων ματέρα.

*Eur. Troad. 220; i. e.*

*the country that contains mountains.*

2. *Mistress of prophetic truth.*

τὸν Θεῖον ἤδη μάντιν ὧδ' ἄγουσιν, ᾗ  
τάληθές ἐμπέφυκεν ἀνθρώπων μόμφ.

*Soph. Œd. Tyr. 298.*

'The word is also used to signify the *verification* of a prophecy by the event. In the present passage it seems also to refer to the truth and fairness with which the merits of competitors in the games were tried.

— The μάντιες ἄνδρες were the families of soothsayers, namely, the Iamidæ, Clytiadæ, and Telliadæ.

3. *παραπειρῶνται, enquire of.*

4. *To ascertain whether he has any thing to say about candidates, who are eagerly (θυμῶ) desirous to gain glory. ἔχειν λόγον περὶ ἀνθρώπων, to say something about men; ἔχειν λόγον ἀνθρώπων, to have a care for men.*

7. *μόχθων ἀμφοῖαν, respite from labours; i. e. the joys of victory.*

8. *τίνας νόμους δὴ ταῦτα πρὸς χάριν λέγω; Soph. Antig. 908.*

ἀνεταί is used impersonally.—*Their end is obtained by men's prayers, (which the gods grant) out of favour to piety.* The word ἀνω has the same sense, though not the same construction, in *Æsch. Fragm. Niobe*,—οὐδ' ἂν τι θύων, οὐδ' ἐπισπένδων ἄνοις.

— ἀνδρῶν, *the priests.*

11. *ᾗτινι, in the case of any one whom.*

— ἔσπηται, *may befall, literally, follow.* ἔσπομαι is an Homeric word.

νῆ' ἐθέλη δλέσαι, ἐπὶ δ' ἔσπωνται θεοὶ ἄλλοι. *Od.* XII. 349.

Used also by the Alexandrian poets,—

ὁ δ' ἐπ' αὐχέει γαῦρος ἀερθεῖς

ἔσπεται. *Apoll. Rhod.* IV. 1606.

Vide *Spitzner's Excursus*, X. in *Iliad.* v. 423.

12. *Various blessings happen to various persons; for many are the modes of prosperity (which a man may enjoy) by the favour of the gods; (but none can be higher than yours;) for destiny assigned you, O Timosthenes and Alcimedon, to Jupiter, as the tutelary god of your birth.*

18. αὐδῆντα δ' ἔθηκε θεὰ λευκώλενος Ἥρη. *Hom. Il.* XIX. 407.

καὶ πολυκαρποτάτας θῆκε δέσποιναν χθονός. *Pyth.* IX. 7.

19. αἰσχύνει δὲ γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει. *Tyrt.* I. 9; *dishonours.*

20. *By gaining the victory in wrestling, honoured—literally, proclaimed—his native land, Ægina, famous for the use of the long oar. Φαίηκες δολιχῆρητοι, ναυσίκλυτοι ἄνδρες. Od.* VIII. 191.

21. *There, above all places amongst men, Themis, the Preserver, is honoured, who sits on the tribunal with Jupiter, the god of the stranger.*

ἡ παλαίφατος

Δίκη σύνεδρος Ζητὸς ἀρχαίοις νόμοις. *Soph.* *Æd. Col.* 1382.

It was natural that much litigation should arise at Ægina between strangers and native citizens, from the great commerce carried on there. Pindar means to compliment these island-merchants, on the justice with which they acted in all such cases.

22. ἀσκέϊται, 'colitur.' *Pyth.* III. 109. *Nem.* XI. 8.

23. ἔξοχ' ἀνθρώπων, *in a manner beyond what is done by other men.*

— (And it is no small praise to say this of Ægina;) *for to adjudicate with upright conscience, justly, in any matter that is liable to perpetual and important variations, is a difficult thing,— (literally, hard to be wrestled with): and some special decree of the gods gave this sea girt island to be a fortunate defence (literally, pillar) for strangers, from whatever land they might come.*

The image in the 23rd v. is taken from a pair of scales; and the *variations* may mean the great diversity of causes, and perplexities

of litigation, arising out of the complicated nature of mercantile and marine transactions.

25. καὶ may mean *Ægina too, as well as Olympia, which all acknowledge to be the great receptacle and harbour for strangers*; or, that providence, by giving this virtue to *Ægina*, has also made it, &c.

— δὺσπαλῆς. Vid. *Pyth.* IV. 273.

26. ὑπέστασε, *supplied, furnished.*

εἰ μὴ τι πιστὸν τῷδ' ὑποστήσει στόλῳ. *Æsch. Suppl.* 461.

27.

ὃ Συράκοσαι,

ἀνδρῶν ἵππων τε σιδαροχαρμῶν δαιμόνιαι τροφοί. *Pyth.* II. 1.

28. *May time, in successive years, never be weary of doing this*; i. e. may *Ægina* always be a refuge to the stranger. These two verses are in a parenthesis; for ὑπέστασε, in the 26th v., is the governing verb to ταμειομέναν, in the 30th.

30. *An island ruled by the Dorian race, ever since the time of Æacus.* This verse has given great trouble, for *Ægina* was originally possessed by Thessalian Hellenes, nor did the Dorians gain any power in it, until the time of their great descent upon Peloponnesus. This did not take place until 80 years after the Trojan war; and therefore the Dorians could not have gained possession of *Ægina* until nearly two centuries after the days of *Æacus*; for he was ancestor, in the second generation, to Achilles and Ajax. It is impossible to evade the difficulty, by construing ἐξ Αἰακοῦ, *after the time of Æacus, i. e. many years after*; for the expression must mean *from Æacus, downwards.*

When the Dorians, under Triacon, of Epidaurus, gained the island, they immediately united it to their own tribe;—a proceeding which they certainly adopted in other cases. The claim then urged by them to the historical heroes, and the national antiquities, of *Ægina*, probably became so general, and in the course of time was so little challenged, that Pindar only re-echoed the popular opinion, when he spoke of the *Æginetans* as being of Dorian descent.

32. *When they were about to build a wall for Troy.* ἀπὸ δὲ στεφάναν κέκαρσαι πύργων. *Eur. Hec.* 910. 'Ter si resurgat murus  
'abeneus Auctore Phœbo.' *Hor. Od.* III. III. 65. Neptune says,  
*Il.* VII. 452,—

τοῦ δ' (i. e. τείχεος) ἐπιλήσονται, ὃ τ' ἐγὼ καὶ Φοῖβος Ἀπόλλων  
ἦρω Λαομέδοντι πολίσσαμεν ἀθλήσαντε.

33. *Because it was destined for it to breathe forth furious smoke, i. e. to be destroyed.*

Had none but gods built the city walls, they must have been indestructible; a mortal therefore was joined with them in the work, in conformity with destiny, which had decreed the ruin of Troy.

37. The words γλαυκοὶ δράκοντες ought, in strict propriety of construction, to be in the genitive case. But this usage is common, not only in poets, but prose writers; e. g. *Thucyd.* II. 47,—Πελοποννήσιοι καὶ ξύμμαχοι τὰ δύο μέρη εἰσέβαλον ἐς τὴν Ἀττικὴν. The anomaly may be explained by the fact, that the nominative is the *right* case to begin a sentence with.

38. *πύργων, the city walls.* ὄτ' εὐτύχει

Τροία, περίξ δὲ πύργος εἶχ' ἔτι πτόλιω. *Eur. Hec.* 1208.

The two serpents that died, meant Ajax and Achilles; the survivor, Neoptolemus.

— ἐσαλλόμενοι, *assaulting.*

— κάπετον, i. e. κατέπεσον. πέτω was the primary form of πίπτω. κατ was probably the old form of κατά. Most of the Greek prepositions seem to have been originally monosyllables: the Latin form, which certainly represented the earlier Greek, in many cases is of but one syllable, where the later Greek has two; as, *sub, υπό; per, παρά; ob, επί; ab, από.*

39. *They died on the spot (αὐθι), struck by the terror of a god.*

ὄσσα δὲ μὴ πεφίληκε Ζεὺς ἀτύζονται βοάν. *Pyth.* I. 13.

40. *βοάσαις, with the shout of battle:* as in the famous expression βοὴν ἀγαθὸς Διομήδης: and the word βοάω is applied by *Æschylus, Sept. c. Theb.* 380, to the shout of a warrior, and the hiss of a serpent:—

Τυδεὺς δὲ μαργῶν, καὶ μάχης λελιμμένος,  
μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ.

41. *And Apollo, revolving in his mind (ὀρμαίνων) what this prodigy might mean, immediately spake in his presence; i. e. openly.*

42. *Troy is taken at the place of the workmanship of your hands, oh Æacus!* The completion of the prophecy is regarded as so certain, that it is spoken of as *done*. That part of the city-wall was to be vulnerable, which Æacus built. *Hom. Il. vi. 433*, Andromache entreats Hector:—

λαὸν δὲ στήσον παρ' ἐρινεὸν, ἔνθα μάλιστα  
 ἄμβρατός ἐστι πόλις, καὶ ἐπίδρομον ἔπλετο τείχος·  
 τρίς γὰρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι,  
 ἀμφ' Αἴαντε δύω, καὶ ἀγακλυτὸν Ἴδομενεῖα·  
 ἦπου τίς σφιν ἐνισπε θεοπροπίων εὖ εἰδώς,  
 ἦ νυ καὶ αὐτῶν θυμὸς ἐποτρύνει καὶ ἀνώγει.

The expression *τίς θεοπροπίων εὖ εἰδώς* seems to point to this story.

43. Apollo is said by Virgil, in the same way, to receive his preternatural knowledge of futurity from Jupiter.

‘Quæ Phœbo Pater omnipotens, mihi Phœbus Apollo

‘Prædixit, vobis Furiarum ego maxima pando.’ *Æn. III. 251*.

— φάσμα, a vision.

45. *Troy shall be subdued by your children, in the first and fourth generations.* This is not said with perfect accuracy; for Peleus, son of Æacus, who is reckoned in the *first* generation, was grandfather of Neoptolemus; consequently, Neoptolemus was in the *fourth* generation, including Æacus; but Peleus was in the *first* generation, excluding Æacus.

— ἄρξεται, shall be governed; i. e. destroyed. The fut. i. middle has very often a passive sense. The following is the list of words so used in the tragedians, collected by Monk, *ad Hippol. 1458*:—  
 στερήσομαι, λέξομαι, τιμήσομαι, κηρύξομαι, ἀλώσομαι, ἔασομαι, μισήσομαι, στυγήσομαι, δηλώσομαι, βουλεύσομαι, ἐνέξομαι, ἄρξομαι, διδάξομαι, ἐπιτάξομαι, καλοῦμαι, ὀνειδιοῦμαι, μνημονεύσομαι. The same scholar, *ad Alcest. 158*, gives a list of words, which, in the Attic dialect, never have their futurum primum in the active, but always in the middle voice:—ἀκούσομαι, σιγήσομαι, σιωπήσομαι, ἄσομαι, βοήσομαι, ἀμαρτήσομαι, θανοῦμαι, πεσοῦμαι, κλαύσομαι, πλεύσομαι, πνεύσομαι. This last list has been enlarged to many times its original size, by the industry and observation of Dr. Kennedy, and is to be found in *Gretton's Elmsleiana Critica*, p. 87.

46. *σάφα, not ambiguously*, as most oracles spoke.

47. ἐς, which is only expressed before the third substantive, Ἴστρον, must be understood before the first, Ξάνθον. The Xanthus here spoken of is considered, by Böckh, to be the Xanthus of Troy:— ἐν Ξάνθον καλέουσι Θεοὶ, ἀνδρὲς δὲ Σκάμανδρον; i. e. *was called of old Xanthus, but is now Scamander*. But Apollo could hardly be said to hasten away to the river which was close to him; whereas he is constantly represented as visiting the Lycian Xanthus.

‘Qualis ubi hybernam Lyciam Xanthique fluenta

‘Deserit, ac Delum maternam invisit Apollo.’

*Virg. Æn. iv. 143.*

Apollo visits the Amazons on account of their relation to Diana. They appear certainly to have founded the worship of Artemis at Ephesus; hence we may explain the celebrated contest of Phidias, Polycleitus, and other artists, to make *statues of Amazons* for the Ephesian temple. Müller pronounces positively,—“Every thing that is related of the worship of this deity, is singular, and foreign to the Greeks;” and, “wherever her worship spread, she was always distinguished by the additional title of Ephesian.” *Hist. Dor. B. 2. ch. 9 §. 8.* When the Ionian Greeks settled at Ephesus, they saw sufficient resemblance between the worship and attributes of the Amazonian goddess, and those of their own Artemis, to compound and harmonize them into one.

49. *Drove his chariot towards.* τανύοντο δὲ μώνυχες ἵπποι, *strained themselves.* *Hom. Il. xvi. 375.*

καναχὴ δ' ἦν ἡμίονοιιν'

αἱ δ' ἄμοτον τανύοντο.

*Od. vi. 82.*

50. *Conducting Æacus to Ægina on his golden chariot.*

χρυσίαισιν ἀν' ἵπποις

ἕπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβᾶσαι. *Ol. i. 41.*

52. *And to the hill of Corinth, to be present at the famous sacrifice; i. e. the festival that preceded the opening of the Isthmian games.*

ἀλλ' ὁ μὲν (Neptune) λιθιοπας μετεκίαθε τηλόθ' ἔοντας,  
ἀντίσιων ταύρων τε καὶ ἀρνειῶν ἐκατόμυθης. *Hom. Od. i. 22.*

Ζεὺς γὰρ εἰς Ὀκεανὸν μετ' ἀμύμονας λιθιοπῆης

χθιζὸς ἔβη μετὰ δαῖτα, Θεοὶ δ' ἅμα πάντες ἔποντο. *Il. i. 423.*

This incidental allusion to games seems to bring Pindar back to his more immediate subject.

52. *δειράδι* is governed by *ἐπί*.

53. *I know there is nothing pleasant, that is equally so to all.* (This he probably says, as feeling that the praise of a victorious athlete must be galling to his defeated competitors.)

54. *And if in my song, in honour of Melesias (the trainer of Timosthenes and Alcimedon,) I have retraced the glory (he gained) from his beardless pupils, let not envy pelt me with her rough stone.*

‘Unde petitum

‘Hoc in me jadis?’ *Hor. Sat. I. iv. 79.*

τριτὰ δὴ ταῦτα ἀθλήματα διανοηθῶμεν. ἐν μὲν, παιδικῶν· ἐν δὲ, ἀγενείων· ἐν δὲ, ἀνδρῶν. *Plat. de Leg. VIII. 833, c. ἐπὶ τοῖς παισὶν οὓς ἀγενείους καλοῦσι.*—‘Imberbes pueros.’ *Paus. VI. xiv. 1.* The Scholiast, on v. 215 of the *Phœnissæ*, quotes a passage from Simonides of Amorgus, in which the word ἀνέδραμον is used in the same remarkable sense:—

τί ταῦτα τῶν μακρῶν λόγων ἀνέδραμον;

56. *For I shall also sing of this victory (χάρῳ) gained by him, at Nemea: ταύτην, this; i. e. a victory amongst boys.*

58. μάχη is never used by Pindar to signify a gymnastic contest. Kayser wishes to read μετὰ, *and the victory (χάρῳ) with full-grown men from the pancratium.*

παῖς ὁ Θεαρίωνος ἀρετῇ κριθεὶς

εὐδοξος ἀεῖδεται Σωγένης μετὰ πενταέθλοισι. *Nem. VII. 7.*

59. διδάσθαι, *to teach others; a remarkable sense of the middle voice of this word, which generally means to get another taught for yourself.* Sophocles, *Trachin.* 680—

ἐγὼ γὰρ ὦν ὁ θῆρ με Κένταυρος, πονῶν

πλευρὰν πικρῇ γλωχίνι, προυδιδάξατο.

Perhaps it would be difficult to produce another instance of this usage in an Attic writer; for Elmsley’s emendation of Aristophanes, *Nub.* 783,—οὐ διδάξαιμ’ ἂν σ’ ἔτι, for διδαξαίμην, is probably correct.

60. *Want of previous practice is folly; for the understandings of inexperienced men (i. e. men who have not been properly disciplined by a regular course of training and instruction) are worthless (literally, lighter; viz. than those of experienced men.)*

διαπίρα τοι βροτῶν ἔλεγχος. *Ol. IV. 18.*



62. Now he (Melesias) can give those instructions better than others; (explaining) what mode of training will advance one eager (μέλλοντα) to gain the much-coveted prize of sacred contests.

οἶον αἰνέων κε Μελησίαν ἔριδα στρέφοι, κ. τ. λ. *Nem.* IV. 93.

65. And now Alcimedon is a credit to him, by gaining the thirtieth prize carried off by his pupils.

67. ἀμπλακῶν, failing in. The word is connected with πλάζω, and means properly to miss a mark—to fall short of.

68. Has thrown off from himself upon four boys the hated return, the unhonoured tongue, the skulking path.

69. The similar passage, *Pyth.* VIII. 81, seq. should be compared with this.

‘Sive quos Elea domum reducit

‘Palma cœlestes.’ *Hor. Od.* IV. II. 17.

The return homeward of a victorious athlete was a triumphal procession; but the return of the beaten man was miserable. ‘And the people gat them by stealth that day into the city, as people being ashamed steal away when they flee in battle.’ 2 *Sam.* xix. 3.

— ἀτιμωτέραν γλώσσαν, since he cannot speak of victory, he receives no congratulation.

νικώμενοι γὰρ ἄνδρες ἀγρυξία δέδονται

οὐ φίλων ἐναντίον εἰθεῖν.

*Frag.* 253.

70. The grandfather of Alcimedon is mentioned, because his father Iphion was dead: He inspired him with strength to resist old-age: his glory gave his grandfather, as it were, a fresh lease of years;—happiness seemed to make him younger.

73. ἄρμενα πρῆξαι, a successful man; literally, one who has fared pleasantly, agreeably.

ἐν ἀρμένοισι πάντα θυμὸν αὔξων. *Nem.* III. 58.

74. I must awaken memory, (i. e. recall former triumphs,) and sing for the Blepsiadæ the glory of their hands, (i. e. the victories they have gained by wrestling;) around whose heads this is now the earth chaplet that is placed, from contests which reward the victors with leafy crowns. θυμὰ δὲ καὶ Ὀλυμπιάδων φύλλοις ἐλαιῶν χρυσοῖς μίχθοντα. *Nem.* I. 17. στέφανον ἐλαιῶν ἀμείθηκά σοι τότε. *Eur. Ion.*

1433. χρυσοτεύκτων τε στέφανον περιέσθαι. *Med.* 984.

77. *And some share of honour pertains also to the dead, offered according to rite*; i. e. the dead parents of victors in the games are celebrated in the triumphal ode, which is offered to them as a funeral sacrifice, with all solemn ceremony. ἔρδειν signifies *to sacrifice, to perform sacred rites*; used indifferently with, or without, ἱερα, ἐκατόμβην, and words of a like nature.

‘Cum faciam vitula pro frugibus, ipse venito.’ *Virg. Eclog.* 111. 77.

78. κὰν νόμον is a parallel combination to the Homeric κάββαλε, κάππεσε, κἀδέπεσεν, &c.

καὶ γὰρ νῦν ὅτε ποῦ τις ἐπιχθονίων ἀνθρώπων  
ἔρδων ἱερά κατὰ κατὰ νόμον ἰλάσκηται,  
κικλήσκει Ἐκάτην. *Hes. Theog.* 416.

σὺν δίκη

χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς  
ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς. *Soph. Antig.* 24.

79. *The grave does not conceal from them the precious victory gained by their kindred*; i. e. the dead are sensible of the glories of their living kinsmen.

ὅς μοι κήδιστος ἐτάρων ἦν κεδνότατός τε. *Hom. Od.* x. 225.

81. Mercury was the god of heralds upon earth, and so would be *officially* acquainted with the name of Alcimedon, when he was proclaimed victor at Olympia. Mercury was also the god that conducted the dead to Hades, called ὁ πομπός.

τῆδε γάρ μ' ἄγει

Ἑρμῆς ὁ πομπὸς ἧ τε νερτέρα θεός. *Æd. Col.* 1547.

‘Tu piis lætis animas reponis

‘Sedibus, virgaque levem coerces

‘Aurea turbam.’ *Hor. Od. I.* x. 17.

Thus Mercury would be able to convey the intelligence of Alcimedon's victory to his father Iphion, and his uncle Callimachus. This latter person had probably died of some epidemic, violent disease, as we may conclude from Pindar's immediate prayer for protection against ὄξειας νόσους. In the 14th *Olympic ode*, v. 21, Echo is said to convey the news of victory to the dead;—Φερσεφόνας ἐλθέ, Ἀχοῖ, πατρὶ κλυτὰν φέροισ' ἀγγελίαν. In the *Odyssey*, the heroes in Hades are uniformly described as anxious to learn from Ulysses any news about their children.

82. Ἀγγελία, *rumour*, is, with great propriety, personified as the daughter of the messenger Mercury.

83. Ὀλυμπία. *Ol.* III. 15; v. 2.

— σφι γένει. The words seem put in apposition to each other: at *Ol.* II. 14, the construction may be different.

84. *May he be willing to heap success upon success.*

86. *I pray that he may not entwine the Nemesis of divided counsels, around the success that has befallen them; i. e. that their prosperity may not be marred by family discord.* If this is the right interpretation, Pindar must allude to some circumstances, which he has not specified. But διχόβουλον may signify simply *hostile*. By Nemesis is personified that retributive justice, which checks immoderate good fortune by subsequent reverses.

88. The subject of ἀξίοι is Alcimedon—αὐτούς, *his family*. εἰ γάρ τις συμφορὴ ἐν αὐτοῖσι (*my family*) ἐγεγόνεε, ἐμοί τε αὕτη γέγονε. *Herod.* III. 52.

## ARGUMENT OF THE NINTH OLYMPIC.

---

Epharmostus, an inhabitant of Opus in Locris, was a famous wrestler. He gained prizes at all the great games. He was thrice victor at the Isthmian, and thrice at the Nemean; once at the Pythian, and once at the Olympian. This last victory, gained *Ol. 81*, B. C. 456, is commemorated in the present ode, which appears to have been sung either at a festival, or in some open public place, amidst a general illumination (which suggests much of the imagery to the mind of the poet,) after the victor had dedicated a votive crown on the altar of the Oïlean Ajax.

The poet begins by saying, ' he will sing the praises of Epharmostus,' and then slides off to the praise of his native town Opus. As wrestling is the subject, he speaks of the most famous wrestler, Hercules; and tells how he resisted even the gods themselves. He then returns to the praises of the town of Opus, where Pyrrha and Deucalion fixed their abode, after the flood. From them came Opus, king of the city. At his court many famous nobles and chiefs delighted to assemble: but he loved none so well as Menætius, father of Patroclus, the friend of Achilles. He concludes with recounting the victories of Epharmostus, taking occasion to remark, that the glory of the wrestler is exclusively the gift of God, and therefore especially worthy to be the poet's theme.

In this ode, Pindar may seem to stray to some distance from his immediate subject; but we must bear in mind, that the glory of the citizen was the glory of his state; and that the stories, whether fabulous or mythological, connected with the antiquities of a Grecian town, were always most precious in the judgment of its inhabitants.

## NOTES ON THE NINTH OLYMPIC.

---

1. This song of Archilochus appears to have been sung at an Olympian victory. It was called *triple*, because it was repeated *thrice* :

ὦ καλλίνικε χαῖρ', ἄναξ Ἡρακλῆς,  
αὐτός τε κ' Ἴολαὸς αἰχμητὰ δύο.

Τήνελλα καλλίνικε· i. e. *Hurrah for the Conqueror!*

'This popular expression,' says Mitchell (*Aristoph. Acharn.* v. 1099,) 'seems to have originated in the following manner:—The poet Archilochus having to compose a triumphal ode in honour of Hercules, (which ode was to be accompanied by the harp) began his composition as follows;—ὦ καλλίνικε χαῖρ', ἄναξ Ἡρακλῆς. Before the commencement of the solemn song, an animated flourish of the harp-strings appears to have taken place, to which the name of *τήνελλα* was subsequently given, as the nearest approximation in vocal, to the instrumental sounds. By a flourish of this kind, all future triumphal songs were most probably preceded. If the accent is thrown on the last syllable of *τηνελλά*, it will approach very closely to modern imitative words of a similar kind,—'Tralalá! Tralallá!' The definition given of *τήνελλα* is,—*τοῦ ἐπαυλήματος μίμησις, καὶ τοῦ κρούματος.*

2. Hercules was properly called *καλλίνικος*.

οὐκ ἄρ' Ἡρακλῆς

ὁ καλλίνικος, ὡς πάροιθε, λέξομαι. *Eur. Herc. Fur.* 581.

In the text, the word means *a triumphal ode*; ὕμνος being understood.

— *κεχλαδῶς, full-swelling*; from *χλάζω, to swell*; connected with *χλιδῶς*: hence,—*χλιδῶσα δὲ μολπὰ πρὸς κάλαμον ἀντιάξει μελιῶν.* *Ol.* xi. 84: and *Fragsm.* 48—

σοὶ μὲν κατάρχειν,

μᾶτερ μεγάλα, πάρα ῥόμβοι κυμβάλων,

ἐν δὲ κεχλάδειν κρόταλα.

And *Pyth.* iv. 179, the word occurs in the primary and simple sense of *swelling*, physically :—τὸν μὲν Ἐχίονα, κεχλάδοντας ἦβα, τὸν δ' Ἐρυτον.

3. ἀγεμονεῦσαι, *to conduct.*

χρυσεία φόρμιγξ—τᾶς ἀκούει μὲν βάσις. *Pyth.* i. i.

5. *But now* (we must not be content with the common song of Archilochus, therefore) *selecting some of the far-darting arrows of the Muses*, (i. e. taking a bolder flight in my song) *do thou, o Pindar, attack Jupiter, the red-handed thunderer, and the hill of Cronius.*

Pindar preserves the metaphor of *arrows and darts*, by the word ἐπινέμεσθαι, which means *to assail—to ravage.* ἡ νόσος—ἐπενειμάτο Ἀθήνας μὲν μάλιστα. *Thuc.* ii. 54.

— φοινικοστερόπαν Δία. ‘*Rubente dextera sacras jaculatus arces.*’  
*Hor. Od.* i. ii. 2.

10. *Gained as the fairest marriage-dowry of his wife Hippodameia.* ἔδνον was, properly, *the dowry brought by the husband to the wife*; φερνή, *the dowry of the bride.*

— ἐξαιρεσθαι was particularly used in the sense of *choosing out of spoil*; and the person or thing so chosen was ἐξαιρετος.

11. γλυκὴν ὀϊστόν, i. e. an arrow that is not a real arrow, meant to inflict pain; but, to communicate pleasure.

12. χαμαιπετέων, *that falls to the ground,—good for nothing.* So in Latin ‘*jacere*’ means *to be despised, beaten*; properly, *to be down.* χαμαιπετές δ’ ἄρ’ ἔπος οὐκ ἀπέριψεν. *Pyth.* vi. 37.

‘*Nec lingua caducas*

‘*Concipit ulla preces, dictaque pondus habent.*’

*Ovid. Fast.* i. 181.

‘The Lord was with him, and did let none of his *words fall to the ground.*’ I *Samuel*, iii. 19. The metaphor in general seems to be taken from wrestling; but it is possible that by ἐφάψαι—χαμαιπετέων, Pindar intended to keep up the idea of *archery.*

13. ἐλελίξω is derived from ἐλίσσω, and expresses *tortuous and rapid motion, as of a serpent.* τὴν δ’ ἐλελιξάμενος πτέρυγος λάβε. *Hom. Il.* ii. 316. So Pindar, *Nem.* ix. 19, applies it to the *zig-zag and instantaneous appearance of lightning*;—Κρονίων ἀστεροπὴν ἐλελίξαις. It also signifies *velocity of motion—to play on—to sweep over*

—as in the present passage; and *Pyth.* i. 4,—ἀγχιχώρων ὅπῳταν προοιμίῳν ἀμβολὰς τεύχῃς ἐλελιζομένα. Hence, *to shake*; as in the famous description of Jupiter's nod,—μέγαν δ' ἐλέλιξεν Ὀλυμπον. *Il.* i. 530. ἐλελίξω, *to exclaim* ἐλέλεν! is of course a different word.

14. εἰ, 'illam.' This is an Epic sense of the word; not Attic. Böckh and Dissen read thus, Ὀπόμεντος· αἰνήσαις εἰ καὶ υἰόν. Böckh gives the extraordinary reason for reading αἰνήσαις, as an optative mood, that the termination of the aor. i. part. in the Olympic odes is always in *as*; yet he has πείσαις, *Ol.* iii. 16; πράξαις, *Ol.* viii. 73; ἐλελίξαις, *Nem.* ix. 19 Schneidewin follows him. But I have not hesitated to take αἰνήσαις as a participle. The præ. and aor. i. part. ἐλελίξων—αἰνήσαις, are similarly joined *Ol.* iii. 2, 3,—γεραίρων—ὀρθώσαις.

15. The Epizephyrian Locrians were famous for their excellent system of jurisprudence; and here we find Pindar complimenting the Opuntian Locrians on the possession of a similar blessing. The Locrians indeed seem to have enjoyed much greater national tranquillity, than the generality of Grecian states. An expression of Thucydides, i. 107, seems to imply that the Opuntians must have been rich:—Λοκρῶν τῶν Ὀπουντίων ἑκατὸν ἀνδράς ὁμήρους τοὺς πλουσιωτάτους ἔλαβον; meaning, no doubt, one from each of the 100 families that had the supreme government in the Locrian states.

—λέλογχε, *has under her protection—is a tutelary deity to.* *Nem.* xi. 1.

16. ἀρεταῖσι, *victories in the games.*

17. I have adopted Kayser's reading, κράναν Κασταλίας, instead of Böckh's, ἐν τε Κασταλία. A spondee is found in the first place of the 8th verse of every other strophe; nor could Pindar have said ἐν Κασταλία, for *near Castalia*. One of the Scholiasts has ἐν τε τῇ Κασταλία ('scribe Κασταλίας,' *Kayser*) πηγῇ; and another has παρά τε τὸ ριέθρον Κασταλίας καὶ τὸ τοῦ Ἀλφειοῦ. *Pyth.* i. 67,—τοιαύταν ἄμενα παρ' ὕδωρ αἶσαν.

20. ἐπαίροντι, *exult*; ἀγλαόδενδρον, *famed for the beauty of its groves.* Opus was the metropolis of the Locrians.

22. *Emblazoning, or, causing it to shine like fire, in my bright glowing song.* The image was suggested by the illumination of lamps, which attended the rejoicings upon Epharmostus' victory,

and in the midst of which this ode was recited. Pindar applies the word ἐπιφλέγω in the same way, though in an intransitive sense, *Pyth.* II. 45,—τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει.

‘Thoughts that breathe, and words that burn.’

GRAY. *Progress of Poesy.*

The ideas of *sound* and *fire* are naturally connected.

σάλπιγξ δ' αὐτῇ πάντ' ἐκείν' ἐπέφλεγεν. *Æsch. Pers.* 395.

χθῶν Ἀσιήτις πόθῳ στένεται μαλερῶ. *Ibid.* 61.

μετὰ δέ σφισιν ἕσσα δεδήει

δρύνουσ' ἰέναι. *Hom. Il.* II. 93.

‘Ære ciere viros Martemque accendere cantu.’

*Virg. Æn.* VI. 165.

‘Clamore incendunt cœlum Troesque Latinique.’ *Ibid.* x. 895.

‘Mœstam incendunt clamoribus urbem.’ *Ibid.* XI. 147.

παιὰν δὲ λάμπει στονόεσσά τε γῆρυς ὄμανλος. *Soph. Œd. Tyr.* 186.

ἐλαμψε γὰρ τοῦ νιφόεντος

φάμα Παρνασοῦ. *Ibid.* 473.

παιδικοὶ θ' ὕμνοι φλέγονται. *Bacchylid.* XIII. 12.

22. Homer always uses the word μαλερός in the sense of *bright, burning*. So Æschylus, *Choeph.* 323,—πυρὸς μαλερὰ γνάθος. Hesychius gives, as the first sense of the word, *καυστικός*; and as a derivative meaning, *λαμπρός*. Blomfield thinks some such word as *μάλος* must have existed, having the sense of *boiling water*; whence *μαλάσσω*, *to subdue by boiling*. Later poets use the word in the sense of *destructive, furious*; which are natural derivative senses from the primary idea of *burning*. Butler supposes an adjective *μάλος*, *violent*; whence comp. *μαλερός*, and the adverb *μάλα*.

Possibly Pindar had received some kindness from the Opuntians; whence he calls the city *his beloved*.

24. *θάσσον*, *swifter*; compar. from *ταχύς*, pr. *θαχύς*. The law which forbids two successive syllables to begin with aspirates, was a later introduction into the language. So *πάσσων*, *βράσσων*, *μάσσων*.

— *ὑποπτερον*, *that sails, or rows*.

οὐδ' εὐήρε' ἔρετμά, τὰ τε πτερὰ νηυσὶ πέλονται.

*Hom. Odys.* XI. 125.

26. *If by any art, allotted me by heaven, I cultivate a chosen garden of the Graces*; i. e. poetry.

οὐδενὶ μοιριδία τίσις ἔρχεται

ὦν προπάθη τὸ τίειν.

*Soph. Œd. Col.* 229.



26. παλάμα. *Ol. XI. 21.*

27. Μουσῶν ἄνθεα βοσκόμενος. *Parmen. Epigr. X.*

(*Anthol. v. 11. p. 186.*)

ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ

λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων. *Aristoph. Ranæ, 1299.*

‘*Avia Pieridum peragro loca nullius ante*

‘*Trita solo; juvat integros accedere fontes*

‘*Atque haurire; juvatque novos decerpere flores,*

‘*Insingnemque meo capiti petere inde coronam.*’ *Lucret. 1. 925.*

Πιερίδων ἀρόταις

δυνατοὶ παρέχειν πολὺν ὕμνον.

*Nem. vi. 33.*

28 ‘*Quod monstror digito prætereuntium.*

‘*Romanæ fidicen lyræ,*

‘*Quod spiro et placeo, si placeo, tuum est.*’

*Hor. Od. IV. III. 22.*

— *For it is according to God's will alone that men are brave (as Epharmostus,) and ingenious (as the poet.)* The Χάριτες in Pindar are the presiding deities of poetry, as well as of gymnastic excellence.

29. ἐπεὶ, *since, if it were not so.*

30. Hercules is said to have conquered Pylos, to have taken it from Neleus, and given it to Nestor. He thus speaks of his defeat of Mars:—

ἦδη μὲν τέ εἴ φημι καὶ ἄλλοτε πειρηθῆναι

ἔγχεος ἡμετέρου, ὅθ' ὑπὲρ Πύλου ἡμαθόεντος

ἀντίος ἔστη ἐμεῖο, μάχης ἄμοτον μενεαίωνων.

τρὶς μὲν ἐμῷ ὑπὸ δουρὶ τυπεῖς ἠρείσατο γαίῃ,

οὐταμένου σάκεος, τὸ δὲ τέτρατον ἦλασα μηρόν,

παντὶ μένει σπεύδων, διὰ δὲ μέγα σαρκὸς ἄραξα.

πρηνῆς δ' ἐν κονίῃσι χαμαὶ πέσεν ἔγχεος ὀρμηῇ.

*Hes. Sc. Herc. 359.*

Upon the mythological character of Hercules, *Vid. Müller's Hist. Dor. b. 2. ch. 12, 13.* It seems as if the Dorians subsequently invented the stories of Hercules having conquered and governed Peloponnesus, established the Olympian games, &c. to justify their own conquest of the Peninsula.

— ἀκόντιον, *his club.* Homer represents Hercules as an archer: Pisander and Stesichorus were the first who represented him as a

half-naked savage, with a lion's skin and a club. In the earlier legends he is the brave warrior, and renowned conqueror; in the latter, he is the destroyer of savages and wild beasts.

30. *ἐτίναξεν*. Vid. *Nem.* 1. 52.

31. *When Neptune defending Pylos pressed hard on him. ἀμφὶ σταθεῖς, standing around as a defender.*

Κλυθί μιν, Ἄργυρότοξ', δε Χρυσῆν ἀμφιβέβηκας. *Hom. Il.* 1. 37.

δαίμονες λυτήριον ἀμφιβάντες πόλιν. *Æsch. Sept. c. Theb.* 174.

οὐδ' ἐδύναντο

ἀμφ' αὐτῷ πελεμίξαι ἐρείδοντες βελέεσσιν.

*Hom. Il.* xvi. 107.

33. *Nor did Pluto hold his wand unmoved.* The wand of Pluto is the same as that commonly attributed to Mercury, with which he collects the ghosts of the dead.

Ἐρμῆς δὲ ψυχὰς Κυλλήνιος ἐξεκαλεῖτο  
ἀνδρῶν μνηστήρων· ἔχε δὲ ράβδον μετὰ χερσὶν  
καλῆν, χρυσεῖην, τῇ τ' ἀνδρῶν ὄμματα θέλγει  
ὧν ἐθέλει, τοὺς δ' αὖτε καὶ ὑπνώοντας ἐγείρει.

*Hom. Odys.* xxiv. 1.

The rod of Moses at the Red Sea was probably the original, of which the several magic wands in Grecian mythology are copies.

34. βρότεια σώματα θνασκόντων· i. e. σώματα βροτῶν θνασκόντων.

χέουσα τάσδε χέρνιβας βροτοῖς, mortuis. *Æsch. Choëph.* 129.

(Hermann wishes to read φθιτοῖς in this passage.)

‘Defunctaque corpora vita

‘Magnanimum heroum.’ *Virg. Georg.* iv. 475.

— κοίλαν ἀγνίαν, *the hollow road*, as being subterranean, cut through the centre of the earth.

ὀππότε πρᾶτα θάνωμες, ἀνάκοι ἐν χθονὶ κοίλα.

*Mosch. Idyll.* iii. 110.

ἀγχίμολον δὲ σφ' ἦλθε διάκτορος Ἄργεῖφόντης.

ψυχὰς μνηστήρων κατάγων, Ὀδυσῆι δαμέντων. *Odys.* xxiv. 99.

35. *Away with such unhallowed words!*

37. *Since undoubtedly (γε) to use disparaging words towards the gods is a hateful purpose to turn knowledge to; and to indulge in intemperate boasting, (on account of Hercules having withstood three gods) accompanies (literally, plays to the tune of) madness.*

φέρουσι γὰρ νικώμενον  
 φρένες δύσαρκτοι· πρὸς δὲ καρδίᾳ φόβος  
 ᾄδειν ἔτοιμος ἦδ' ὑπορχεῖσθαι κόφω. *Æsch. Choëph.* 1023.

The Greeks use several musical terms to signify madness; as παρακοπή, *mental aberration*, means, properly, *the striking of a wrong note*.

40. οὐδέ γε τοπαράπαν, ὡς θεοὶ θεοῖς πολεμοῦσί τε καὶ ἐπιβουλεύουσι καὶ μάχονται. οὐδὲ γὰρ ἀληθῆ. *Plato. de Rep.* 11. 378, b.

— *Leave war and all fighting far from the gods.*

ἴν' Ἄιδης χωρὶς ᾄκισται θεῶν. *Eur. Hec.* 2.

41. *And direct your song to the city of Protogeneia.*

Διακῶ σε φαμί γίνει τε Μοῖσαν φέρειν. *Nem.* 111. 28.

Protogeneia, i. e. *the first-born*, means, in this passage, according to Böckh, the daughter of Pyrrha and Deucalion. But there was another woman of that name, daughter of Opus, and Dissen thinks she is the person here intended; because the daughter of Deucalion migrated from Locris to Elis; whereas the daughter of Opus founded a powerful dynasty in Locris, and her son Opus built the city called after his name.

42. A thunderbolt was the national symbol of the Locrians. Possibly some tradition of Jupiter having put an end to the deluge by a thunderbolt, may have caused the adoption of this device.

44. *And they gained a stone race of people of the same country with themselves, without generation, (i. e. miraculously.)*

Deucalion and his wife asked the oracle of Themis (Delphi,) How the world was to be re-peopled? They were ordered to throw their mother's bones over their head,—meaning the stones of the earth. Deucalion, *Ovid. Met.* 1. 393, says—

'Magna parens terra est; lapides in corpore terræ

'Ossa reor dici: jacere hos post terga jubemur:'

And, 398—

'Discedunt, velantque caput, tunicasque recingunt;

'Et jussos lapides sua post vestigia mittunt.

'Saxa (quis hoc credat, nisi sit pro teste vetustas?)

'Ponere duritiem cœpere suumque rigorem,

'Molliri que mora, mollitaque ducere formam.'

Juvenal, *Sat.* 1. 81,—

‘ Ex quo Deucalion, nimbis tollentibus æquor,  
 ‘ Navigio montem ascendit, sortesque poposcit ;  
 ‘ Paulatimque anima caluerunt mollia saxa,  
 ‘ Et maribus nudas ostendit Pyrrha puellas.’

44. Pindar is careful in using the word *ὁμόδαμον*, of the same country ; for he could not have said *ὁμογενῆ*, of the same race.

46. And they were called *Laï*, from *λᾶας*, ‘ lapis ;’ as the Theban heroes that sprang from the dragon’s teeth were called ‘ Sparti.’

*Μεγαρεὺς, Κρέοντος σπέρμα, τοῦ Σπартῶν γένους.*

*Æsch. Sept. c. Theb. 470.*

47. Raise for them a sweet strain of song, and praise old wine, but new subjects of poetry ; literally, flowers of new song.

I have restored the old reading *οἶμον*, which was displaced by Gedike, and *οὔρον* arbitrarily substituted : this reading was adopted by Böckh and others. Pindar certainly uses *οὔρος* in a similar sense, *Nem.* vi. 29, and *Pyth.* iv. 3. But *οἶμον* is a perfectly good expression, and ought not to be removed, supported as it is by MS. authority.

*Φοίβου δὲ λύρης εὖ εἰδότας οἶμους. Callim. in Jov. 78.*

*τῆσι χοροί τε μέλουσι καὶ ἀγλαὸς οἶμος ἀοιδῆς.*

*Hom. Hymn. in Merc. 451.*

*ἐπικούρον εὐρῶν ὄδῶν λόγων. Ol. 1. 110.*

50. *κατακλύσαι*, *drowned*. *κλύζω* means, properly, to dash water against anything ; to cover with water.

*εὐτ’ ἂν δὲ κλύζησι κελαινῆς ὕδατα λίμνης*

*ἠϊόνας πνοιῆ πολυηχέος ἐξ ἀνέμοιο. Apollon. Rhod. iv. 608.*

Sometimes it has a neuter sense in the active voice ; as,

*ὥστε κύματος δίκην*

*κλύζειν πρὸς ἀγᾶς. Æsch. Agam. 81 ; to be agitated.*

But in this sense the passive voice is more common ; as, *ἐκλύσθη δὲ θάλασσα. Hom. Il. xiv. 392.*

52. By the power of Jupiter, an ebbing absorbed the flood. *ἄντλος* primarily signified the hold of a ship ; as,

*ιστὸς δ’ ὀπίσω πέσεν, ὅπλα τε πάντα*

*εἰς ἄντλον κατέχυνθ’.* *Od. xii. 410.*

In Attic writers it most commonly means *bilge-water*; as,

ὁ μὲν παρ' οἴαχ, ὁ δ' ἐπὶ λαίφεσιν βεβῶς,

ὁ δ' ἄντλον εἴργων ναός. Eur. Troad. 685;

which Cicero thus translates, *De Senect.* 6,—‘Similesque sunt, ut si ‘qui gubernatorem nihil agere dicant, cum alii malos scandant, alii ‘per foros currant, alii *sentinam exhaustiant.*’ It is metaphorically used, *Æsch. Sept. c. Theb.* 795, where, of the city of Thebes, it is said,—

κλυδωνίου

πολλαῖσι πληγαῖς ἄντλον οὐκ ἐδέξατο

has not received any damage; literally, has not sprung a leak. εἰς ἄντλον ἐμβήσει πόδα. Eur. Heracl. 169; you will get into difficulty; literally, you will be reduced to use the pump; or, you will put your foot into dirty water. Lastly, the word is put for the sea itself, as in the present passage of Pindar. ἀλίμενόν τις ὡς εἰς ἄντλον πεσῶν. Eur. Hec. 1025; a boundless, harbourless sea.

53. From them originally sprang your warlike ancestors, sons of the daughters of the stock of Japetus, and of the most powerful family of Saturn, native kings (who ruled) for ever (i. e. in unbroken succession.)

54. χαλκάσπιδες, warlike, is equivalent to the Homeric χαλκο-χίτωνες.

— ὑμέτεροι applies only to the family of Epharmostus.

57. πρὶν, of old time.

58. οἱ δ' ἄρα Βουπράσιόν τε καὶ Ἥλιδα διὰν ἔναιον,

τῶν αὖ τέσσαρες ἄρχοι ἔσαν, δέκα δ' ἀνδρὶ ἐκάστω

νῆες ἔποντο θοαί, πολέες δ' ἐμβαινον Ἐπειοί. Hom. Il. 11. 615.

The passage in the *Iphigenia in Aulide*, v. 280—

Ἥλιδος δυνάστωρες

οὖς Ἐπειοῦς ὠνόμαζε πᾶς λεῶς—

might be quoted; but Monk's acute and masterly criticism has disproved the authenticity of the *πάροδος*, in which it appears.

— ἔκηλος had the digamma; whence we may account for the other form, εὔκηλος, in Homer. The digamma was preserved in the Latin word *quietus*, which bears the same analogical relation to ἔκηλος, that *quiesque* does to ἕκαστος. The word ἕκαλος in the present passage means *enjoying the blissful repose of a god*. When Virgil says—

‘ Scilicet is Superis labor est, ea cura *quietos*  
 ‘ Sollicitat ;’ *Æn.* IV. 379.

and Horace—

‘ Adscribi *quietis*  
 ‘ Ordinibus patiar deorum ;’ *Od.* III. III. 35.

they refer to the Epicurean idea, that the gods could not trouble themselves with the affairs of men.

‘ Omnis enim Divum per se natura necesse est  
 ‘ Immortali ævo summa cum pace fruatur,  
 ‘ Semota a nostris curis sejunctaque longe.’ *Lucret.* I. 57.

Horace, *Sat.* I. v. 101,—

‘ Deos didici *securum agere ævum*,  
 ‘ Nec si quid miri faciat natura, deos id  
 ‘ Tristes ex alto cœli dimittere tecto.’

60. *That time should not carry him out of the world, inflicting on him death, deprived of a family ; i. e. that he should not die childless.* ἐφάπτω is much used in this sense by Homer :—

Τρώεσσι δὲ κήδε' ἐφήπται. *Il.* II. 15.

ὡς ἤδη Τρώεσσι δλέθρου πείρατ' ἐφήπται. *Il.* VII. 402.

61. *Had a noble child.*

62. θετός, literally, *placed* ; the same in sense as ὑποβολίμιος, *that which is placed under a parent, as its child.*

63. *Named him to be of the same name with his maternal grandfather, i. e. Opus.*

65. *ὑπέρφρατον, indescribably great.*

67. As Opus increased in wealth, it was enlarged by colonists from various cities. This circumstance seems to imply, that greater security than was commonly to be found in a Greek city was furnished by the superior legislation of the Locrians. Pindar says that strangers came,—1st. From Argos ; for Argos had the leading power, the ἡγεμονία, of Greece. 2. From Thebes ; possibly because Pindar was himself a Bœotian, and was bound by some personal ties of affection to the Opuntians. 3. The Arcadians ; because it was in Arcadia that Jupiter dwelt with Protogeneia. 4. The Eleans of Pisa ; because the elder Protogeneia (daughter of Deucalion) migrated to Elis, where she founded a city, which she called Opus. Epharmostus also had gained his victory in Elis.

69. καὶ μὴν Ἄκτωρ υἷα Μενοίτιον ἐξ Ὀπόμεντος  
ἄρσεν, ἀριστήεσσι σὺν ἀνδράσιν ὄφρα νέοιτο.

*Apoll. Rhod.* i. 78.

Achilles exclaims, *Hom. Il.* xviii. 324—

ὦ πόποι, ἦ ρ' ἄλιον ἔπος ἔκβαλον ἤματι κείνῳ  
θαρσύνων ἦρωα Μενοίτιον ἐν μεγάρουσιν.  
φῆν δέ οἱ εἰς Ὀπόμεντα περικλυτὸν υἱὸν ἀπάξειν.

71. *Going to the plain of Teuthras*, means, *Mysia*, where he reigned. The Telephus, who, putting the brave Greeks to flight, drove them to the sterns of their ships, was a son of Hercules, by Auge, who subsequently married Teuthras. The adventures of Telephus, at the Trojan war, form one of the many additions made to the Homeric story.

72. ἀλκάντας is for ἀλκῆντας, from ἀλκῆς, ἀλκῆσσα, ἀλκῆν; being the contracted form of ἀλκήεις, -εσσα, -εν, *brave*.

73. ἀρετὰν Ἀχιλῆος,  
ὃ καὶ Μύσιον ἀμπελόεν  
αἶμαξε Τηλέφου μέλανι ραίων φόνῳ πέδιον. *Isthm.* vii. 50.

74. *So that he exhibited the brave heart of Patroclus* (i. e. of himself) *to a wise man, in such a manner that he might understand it.* μαθεῖν is redundant.

γένος δ'

ἀθλητον ἀνθρώποισι δηλώσοιμ' ὄραν. *Soph. Œd. Tyr.* 792.

76. *From which time Achilles exhorted him never to fight apart from his (σφετέρης) spear.*

The metre of this verse is faulty; for the first syllable in γόνος should be long. Hermann altered the verse to Θετίος γ' οὐλίφ γόνος; but γε is scarcely intelligible; and γόνος ought to be the next word to Θετίος. I had rather retain a faulty reading, than arbitrarily alter the text. γοῦνος is not used in the sense of *offspring*; yet I do not know why it should not be, as μούνος is used for μόνος.

80. *Would that I had the invention of a poet, (literally, were a finder of words) fit to advance in the chariot of the Muses.*

The word ἀναγείσθαι apparently combines the means of *narrating*, as he uses it, *Nem.* x. 19, βραχὺ μοι στόμα πάντ' ἀναγῆσασθαι; and that of *mounting*.

εἰς δίφρον Μοῖσαν ἱβαινον κλυτὰ φόρμιγγι συναυτόμενοι. *Isthm.* ii. 2.

ἄρμασιν ἐν Χαρίτων φορηθείς. *Simonid.* LXXII. 10.

82. ἀμφιλαφής, *abundant*,—*that requires to be taken by both hands*; or, *that fills both hands*. The verb from which this word is derived being λάβω, ‘*capio*,’ the medial β is, by no great or unusual violence, changed into its aspirate φ.

83. *I have come* (not in person, but by the ode) *on account of his being πρόξενος*, (to the Thebans at Opus,) *and his renown as a wrestler, to do honour to the victories* (literally, *the ribbands*) *of Lampromachus, obtained at the Isthmian games, when he and Epharmostus gained a prize on the same day.*

— προξενία. The dative case is sometimes used to signify *on account of*; as,

Τυνδάρεως ὄδε  
στείχει πρὸς ἡμᾶς, οὐ μάλιστ’ αἰδῶς μ’ ἔχει  
εἰς ὄμματ’ ἐλθεῖν τοῖσιν ἐξεργασμένοις. *Eur. Or.* 459;

*on account of his actions.*

84. The wreath of victory at the Isthmian games was tied on by a woollen ribband,—μίτρα.

λάβανέ οἱ στέφανον, φέρε δ’ εὔμαλλον μίτραν. *Isthm.* IV. 62.

— ὄτ’ ἀμφοτέροι, i. e. which were gained at the time when both Epharmostus and Lampromachus, &c.

The construction of κράτησαν ἔργον, *they prevailed in the work*, i. e. *in the games*, seems the same as νικᾶν, *to gain the victory at*, not *over*, with an accusative; as, Ὀλύμπια νενικηκότι. *Thucyd.* I. 126. In the Epigram of Simonides there is a double accusative:—

Ἴσθμια καὶ Πυθοῖ Διοσφῶν δ’ Φίλωνος ἐνίκα  
ἄλμα, ποδοκείην, δίσκον, ἄκοντα, πάλην. *Ep.* LXIX.

86. The word χάρμη in Homer signifies *battle*. It seems unreasonable to connect it with the idea of *rejoicing*. The conjecture of Blomfield, that the original meaning of the word was *to leap*, would, if admitted, account for the Homeric usage. In the present passage it is not easy to say whether Pindar meant the word to have the pure Homeric sense, or to be construed as *triumph on account of victory*. In our own language we combine the ideas of leaping and joy in the word *exult*.

ἰσθμὸν δ’ ἐπ’ αὐταῖς στενοπόροις λίμνης πύλαις  
Κιμμερικὸν ἦξευς. *Æsch. Prom. Vinc.* 729.



87. *And other victories too fell to the lot of Epharmostus in the bosom* (i. e. the valleys) *of Nemea.* Vid. *Ol.* xiv. 23.

Ἐλευσινίας

Δηοῦς ἐν κόλποις.

*Soph. Antig.* 1120.

89. συλαθεῖς ἀγενείων, 'cum vix ex ephēbis excessisset,' *having just left boyhood*; literally, *been stripped of the beardless*, i. e. taken out of the number of the beardless. Perhaps the expression may mean that *the young were deprived of him.*

οὐδὲ συλάται μελίσφρων ὕπνος ἀπὸ γλεφάρων. *Bacchylid.* xiiii. 10.

There were three classes of competitors at the public games—παῖδες—ἀγένεοι—ἄνδρες. Epharmostus probably belonged, in respect of age, to the second class; but he contended with those of the third.

All words signifying *deprivation, want, liberation*, properly govern a genitive;—τυράννων ἐλευθερώθησαν οἱ Ἀθηναῖοι. *Herod.* v. 62.

σὲ τοῦδ' ἐλευθερῶ φόνου. *Eur. Hipp.* 1449; *I clear you.*

Πάρην μὲν, ὅς τῶνδ' αἴτιος κακῶν ἔφν,

τόξοισι τοῖς ἐμοῖσι νοσφιεῖς βίου. *Soph. Phil.* 1426.

90. ἀμφ' ἀργυρίδεσσιν, *for the prize of the silver tankard.* This was the prize at the Heracleian games of Marathon.

91. *And having defeated his antagonist by his stratagem, which never fell*; i. e. without receiving a fall himself. ὄξυρεπής, *quickly upsetting others.* Plato uses the word ἀπτῶς metaphorically, *De Rep.* vii. 534, c.; ἐν πᾶσι τούτοις ἀπτῶτι τῷ λόγῳ διαπορεύεται.

Aristophanes, *Nub.* 1228—

οὐ γάρ πω τότ' ἐξηπίστατο

Φειδιππίδης μοι τὸν ἀκατάβλητον λόγον.

93. *In the midst of what shouts of applause did he pass through the assembly.* κύκλος, *the ring*; Lat. 'corona.'

'Scis quo clamore cironæ

'Praelia sustineas campestria.' *Hor. Ep.* I. xviii. 54.

95. τὰ δὲ is often used peculiarly by Pindar, in the sense of *also*; as *Ol.* xiii. 55,—

τὰ δὲ καὶ ποτ' ἐν ἄλκῃ

πρὸ Δαρδάνου τειχέων ἐδόκησαν.

*Pyth.* viii. 28,—τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει; literally, *this too.* στρατῶ, *people.* *Ol.* ii. 10.

97. *The warm refuge against the cold blast.* This is rather a pedantic periphrasis for a *cloak*, which was the prize at all the Pellenian games, of which there were three ;—the Θεοξένια, sacred to Apollo ; Δία, to Jupiter ; Ἑρμια, to Mercury. *Nem.* x. 44,—ἐκ δὲ Πελλάνας ἐπιεσσάμενοι νῶτον μαλακαῖσι κρόκαις. Homer, *Odys.* xiv. 529, says of a cloak—ἀμφὶ δὲ χλαῖναν ἔεσσατ' ἀλεξάνεμον μάλα πυκνήν.

98. σύνδικος αὐτῷ, *bears witness to his skill.* σύνδικος, at Athens, meant, properly, a *public prosecutor*, or *counsel* ; e. g. a person appointed to defend a law, the repeal of which was proposed by some one : hence, as in this passage, *one that bears witness to—that is acquainted with—the merits of another.*

99. Iolaus had assisted Hercules in destroying the hydra ; and, at his tomb, games called the Heracleian were celebrated.

ἀγλαΐαισιν, *that is to say, to his glory* ; governed by σύνδικος.

100. *Every excellence, that is granted by nature, is blest.* There is in this passage an allusion to the famous question of the philosophers, περὶ ἀρετῆς, εἰ διδακτόν, discussed by Plato in the *Meno*. Quintilian, in his 12th Book *De Instit. Orat. Ch.* 2, says—*'Virtus, etiamsi quosdam impetus ex natura sumit, tamen perficienda doctrina est ;'*—which Horace corroborates in the words—

*'Doctrina sed vim promovet insitam. Od. IV. iv. 33.*

ὑοῖσι διδακτόν μηδὲν, ἀλλ' ἐν τῇ φύσει

τὸ σωφρονεῖν εἴληχεν ἐς τὰ πάντ' αἰεί. *Eurip. Hippol.* 78.

103. I have adopted the reading of Kayser's manuscript, ἀνευ δέ, instead of ἀνευθε. The copula is required, and the repetition of the syllable θε, is harsh and objectionable.

— *For every thing that is accomplished otherwise than by the immediate gift and aid of heaven, is better (οὐ σκαϊότερον) left in silence.* The natural construction would be,—*it is better to say nothing about actions.* The same usage is found in prose writers, as well as poets. *Plato, de Legibus*, ix. 863, c.—διχῆ μὲν διελόμενος αὐτὸ ὁ νομοθέτης ἂν βελτίων εἴη, *it would be better for the lawgiver.* *Soph. Ajax*, 635—κρείσσων γὰρ Ἄϊδα κεύθων ὁ νοσῶν μάταν, *it is better for a madman to be in his grave.*

— σκαῖός, Lat. 'scævus,' properly means *left-handed* ; thence, *bad, inferior in any way* ; very commonly applied to the mind, in the sense of *stupid*.

σκαίους δὲ λέγων κούδέν τι σοφούς

τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις. *Eur. Med.* 190.

*Aulus Gell.* 12. 13,—‘*Scævus profecto et cæcus animi forem, I should be a fool.*’ The French word *gaúche* has much of the same meaning.

105. *But some roads (to distinction) are more difficult than others, and the same pursuit does not nourish all, and skill is difficult of attainment; do you (O Pindar,) presenting this triumphal ode (ἄθλον), proclaim aloud, and with boldness, that Epharmostus is, by the special providence of heaven, a man excellent in the use of his hands, nimble in his limbs, brave in countenance, who, being victorious, crowned at the banquet the altar of the Oilean Ajax.*

106. *θρέψει* has the frequentative sense;—*does not usually lead to honour.*

108. *αἰπειναί, steep—difficult of ascent—arduous.* He is keeping up the image of a road (ὁδός.) Horace says—

‘*Nil mortalibus arduum est;*

‘*Cælum ipsum petimus stultitia.*’ *Od.* I. III. 37;

where *arduum* means *difficult, from steepness.* *αἰπεινά τοι μαρτεία.* *Eur. Ion.* 739; *hard to be understood.*

*σκληρὸς γὰρ αἰεὶ καὶ πρὸς αἶπος ἔρχεται.* *Eur. Alc.* 500.

— *τοῦτο δὲ προσφέρων ἄθλον.* The poet here addresses himself, as if he were personally going to Opus; but it is usual with him to speak to his ode as to himself. *ἄθλον* means *the prize; ἄθλος, the contest,* in Pindar.

109. *ἄρθιος* in its primary sense signified *upright, raised on high.* Applied to sound, it means *loud;* as ‘*alta vox*’ in Latin. Blomfield, in his glossary on *Persæ*, 389—

*ἄρθιον δ’ ἄμα*

*ἀντηλάλαξε νησιώτιδος πέτρας*

*Ἦχώ,*

gives the word an active sense, and interprets it *rousing.* The passages he produces do not seem necessarily to require this meaning; but the *ἄρθιος νόμος* of the ancient musicians seems in its character to have been *inspiring;* such as that by which Timotheus agitated the mind of Alexander. It is, however, difficult to determine anything positive respecting the subject matter of the *ἄρθιος νόμος.* *Herod.* 1. 24, says of Arion, when about to be thrown overboard—

καὶ λαβόντα τὴν κιθάρην, σπάντα δὲ ἐν τοῖς ἐδωλοῖσι, διεξελθεῖν νόμον τὸν ἄρθιον.—this may have been a *national* song.

109. ἄρυσαι, *proclaim aloud*. The word means, properly, *to howl like an animal—to roar*. It is applied however by Herodotus, III. 117, to *the human voice*,—αὐτοὶ τε καὶ γυναῖκες βοῶσι ὠρυόμενοι. So ‘ululo’ is sometimes used in Latin, *Livy*, v. 39,—‘Mox ululatus cantusque dissonos, vagantibus circa mœnia turmatim barbaris (i. e. Gallis) audiebant.’ And Cæsar says of the Gauls, *Bell. Gall.* v. 37,—‘Tum suo more victoriam conclamant atque ululatum tollunt.’

110. δαιμονία, *by divine decree*. The Scholiast explains the words by θεία μοῖρα γεγονένα. At *Il.* II. 367,—γνώσεται δ’ ἢ καὶ θεσπεσίη πόλιν οὐκ ἀλαπάξεις, the Scholiast says βούλη is understood.

— γεγάμεν, Ionic form of γεγαῖναι, from γάω.

111. ὄρωντ’ ἀλκάν, *looking courageous*, literally, *looking courage*. The expression of the look is often denoted by a substantive in the acc. after a verb signifying *to see*, used intransitively; as,—Θυιάς ὠσ φόβον βλέπων. *Æsch. Sept. c. Theb.* 498; *looking dreadful*.

πυρὸς

δράκοντ’ ἀναβλέποντα φουρίαν φλόγα. *Eur. Ion.* 1263; *looking fiery, and blood-thirsty*.

κἄβλεψε νᾶπυ, καὶ τὰ μέτωπ’ ἀνέσπασεν. *Aristoph. Eq.* 631; *he looked as sour as mustard*.

πυρρίχην βλέπων. *Aristoph. Aves.* 1169; *looking as terrible as a man dancing the Pyrrhic dance*.

112. Dissen says that τε-ός is put for ὅστε: but it surely may be construed,—*and the man who*. When an Olympian victor returned home, he generally offered a sacrifice to some national hero—Ajax Oïleus, in the present case; to whom he dedicated his chaplet of victory. After this ceremony, a feast was held, at which the ode was recited.

— Διάντρον Ἰλιάδα (i. e. Ἰλιάδου) βωμόν, *the Ajacian altar of the son of Oïleus*; for—the altar of Ajax, son of Oïleus.

ἔτε σὺν Ἡρακλέος ἀριστογόνῳ ματρὶ. *Pyth.* XI. 3.

ἀλλ’ ὦ Κρόνιε παῖ Ῥέας. *Ol.* II. 12.

Νεστορέη παρὰ νηὶ Πυλολιγενέος βασιλῆος. *Hom. Il.* II. 54.

## ARGUMENT OF THE TENTH OLYMPIC.

---

Agesidamus, son of Orchestratus, an Epizephyrian Locrian, gained the boys' prize in boxing, *Ol.* 74; B. C. 484. The present ode was written at Olympia, on the occasion, and recited in the evening of the victory. It is only a prelude (*πιστὸν ὄρκιον μεγάλαις ἀρεταῖς*) to a more important ode, which Pindar afterwards wrote, and sent to Agesidamus, in Italy; and which forms the 11th Olympic of this collection. The poet speaks of the value of his art with his usual enthusiasm of panegyric, and says that the Locrians are worthy to be celebrated by the Muse.

NOTES ON THE TENTH OLYMPIC.

---

1. Sometimes men make the greatest use of winds, sometimes of showers, the children of *Nephele* (mist :) but if a man succeeds in the labour of a contest (at Olympia,) honey-tongued odes are the foundations of posthumous future renown, and the sure testimonies of his great exploits.

— ἔστιν ὅτε, sometimes. The more common form ἐνίοτε is compounded of ἔστιν ὅτε.

‘Interdum vulgus rectum videt, est ubi peccat.’

*Hor. Epist. II. i. 63.*

3. Pindar personifies *Νεφέλη*; otherwise he would have said νεφελᾶν.

4. σὺν πόνῳ, as Horace says—

‘Qui studet optatam cursu contingere metam,

‘Multa tulit fecitque puer.’ *Art. Poet. 412.*

The general sense of these opening lines is,—As the sailor needs favourable winds, and the husbandman requires showers, so the victorious pugilist requires a poet. διψῆ δὲ πρᾶγος ἄλλο μὲν ἄλλου ἀθλονικία δὲ μάλιστα αἰδᾶν φιλεῖ. *Nem. III. 6.*

— μελιγάρυες ὕμνοι.

‘Fidis enim manare poetica mella

‘Te solum, tibi pulcher.’ *Hor. Epist. I. XIX. 44.*

5. τέλλεται seems to mean no more than *are*; ἐς χάριν τέλλεται. *Ol. I. 75.* ἔτειλαν Διὸς ὁδόν. *Ol. II. 70*; they did the journey. But it is difficult to determine the primary sense of the word; particularly as its derivatives vary so materially in meaning; e. g. ἀνατέλλω, to rise; ἐπιτέλλω, to enjoin, or deliver by word of mouth. Sophocles, *Electr. 699*, uses the simple form τέλλοντος ἡλίου, in the sense of ἀνατέλλοντος.

The word ὕμνοι in the plural has its verb τέλλεται in the singular : this is called ‘ schema Pindaricum, vel Bœoticum ;’ which is certainly giving a name to an anomaly, but not making much way towards explaining it. The rule of the grammarians is, that substantives in the neuter gender have the verb in the singular ; but until a reason is given for such a construction, it is not easy to say why a plural substantive of the masculine or feminine gender should not agree with a verb in the singular ; and Pindar is remarkable for this particular construction. Some scholars explain it by arguing, that though a substantive feminine or masculine is the nominative expressed, yet that a neuter is understood : e. g. Pindar, *Fragm.* XLVI.

15,—

τότε βάλλεται, τότ' ἐπ' ἀμβρόταν χέρσον, ἐραταὶ  
 ἴων φόβαι, ῥόδα τε κόμαισι μίγνυται,  
 ἀχέϊται τ' ὄμφαι μελέων σὺν αὐλοῖς,  
 ἀχέϊται Σεμέλαν ἐλικάμπυκα χοροί.

In this passage ἴων φόβαι may be taken as a periphrasis for ἴα, and ὄμφαι μελέων for μέλη ; but χοροὶ ἀχέϊται cannot be so explained, neither can ὕμνοι τέλλεται, nor the last verse of the 10th Pythian ode—

ἐν δ' ἀγαθοῖσι κείται

πατρώϊαι κεδναὶ πολίων κυβερνάσιες.

The remark of Archbishop Whateley (*Essays on the Peculiarities of the Christian Religion*, p. 55,) seems of great weight : he observes, that in the Greek and Latin languages the nominative and accusative cases of a neuter noun were always the same ; and that so remarkable a uniformity probably arose from some general principle. He suggests that a neuter noun may properly have had no nominative, because only a *person* can be an *agent* ; and though neuter nouns were commonly used as nominatives, yet that, in the Greek language, the original incapacity of a *thing* to be an agent, was attested and recognized by the verb agreeing with it in the singular number. This idea seems worthy of consideration ; and the probability of its truth is much corroborated by the fact, that, when a neuter substantive signifies a *person*, it governs a *plural* verb. On this hypothesis, it becomes easier to understand how a plural noun of *any* gender, if it did *not* signify a *person*, should allow the verb with which it agreed to be in the singular ; though it was not likely that the masculine and feminine, being the proper genders of persons, would

often have this construction. There are instances of the usage in Attic Greek :—

δέδοκται τλήμονες φυγαί. *Eur. Bacch.* 1350.

ἦν δ' ἀμφίπλεκτοι κλίμακες. *Soph. Trach.* 520.

ἔνην δ' ὑφανταὶ γράμμασιν τοιαῖδ' ὑφαί. *Eur. Ion,* 1146.

Matthiæ (*Gram.* §. 212.) seems to be wrong in supposing ἦν, in this passage, to be an older form for ἦσαν. In all these sentences the verb singular *precedes* the plural noun. Hermann observes on this, that the singular verb, being put first, collects, as it were, and combines all that the remaining members of the sentence separately express. In our own language, the auxiliary verb may be in the singular number, if it *begin* the sentence, though in strictness of grammatical construction it ought to be plural; *e. g.* 'It is many years since I 'did so and so,' is perfectly good English; but you could not put the singular verb *after* the pl. noun. Thucydides, II. 3, has—ἀμάξας ἐς τὰς ὁδοὺς καθίστασαν, ἕν' ἀντὶ τείχους ἦ—'where,' says Matthiæ, 'the author had ἄρματα in his head.' Perhaps the singular verb may be better explained by the fact, that the waggons made but *one* thing; *viz. a wall.*

6. πιστὸν δρκιον. Vid. *Ol.* II. 92; VI. 20.

7. ἀφθόνητος, *above the reach of envy.*

'*Invidiaque major*

'*Urbes relinquam.*' *Hor. Od.* II. xx. 4.

8. *This song of praise is dedicated to Olympic victors.* Statues were commonly said ἀνάκεισθαι by the victors; which apparently prompted Pindar to apply this word to the ode that commemorated a victory.

— τὰ μὲν, *and this (namely, a hymn of praise) my tongue will manage; but a man can only be eminent for genius (σοφαῖς πρᾶπιδεσσω,) to future ages, by the favour of heaven.*

The proper subject of τὰ μὲν is ὕμνοι. De Jongh quotes *Pyth.* VI. 20, as parallel—

ἄγεις ἐφημοσύναν

τά ποτ' ἐν οὐρεσι φαντί, κ. τ. λ.

11. *Know thou then, I will sing a sweetly melodious ode in addition to (ἐπί) the crown you have gained of the splendid olive.*



13. κόσμος is similarly applied, *Frag.* 103—

κεκρότηται χρυσέα κρηπίς ἱεραῖσιν αἰοδαῖς,  
οἷα τειχίζομεν ἤδη ποικίλων  
κόσμον αὐδάεντα λόγων.

— χρύσεος means *beautiful, magnificent*; as—

μῦτερ ὦ χρυσοστεφάνων ἀέθλων Οὐλυμπία. *Ol.* VIII. 1.

Ὀλυμπιάδων φύλλοις ἐλαιῶν χρυσεῖος μιχθέντα. *Nem.* I. 17.

δάφνα τε χρυσέα κόμας ἀναδήσαντες. *Pyth.* X. 40.

‘What be these two olive branches, which through the two golden ‘pipes empty the *golden oil* out of themselves?’ *Zechariah*, IV. 12.

A wreath of wild-olive, κότινος, not ἐλαία, was, properly, the prize at Olympia.

15. ἀλέγων, *honouring*. The Scholiast, on this passage, explains the word by ἡμῶν; and quotes *Alcæus* in support of this interpretation—οὐκ ἐγὼ λύκον ἐν Μοῦσαις ἀλέγω—which Bergk prints thus—

οὐκ ἐγὼ Λύκον ἐν Μοῖσαις ἀλέγω.

and refers to *Hor. Od.* I. XXXII. 11,—

‘Et *Lycum nigris oculis*,’ &c.

φαντὶ γὰρ ξύν’ ἀλέγειν

καὶ γάμον Θέτιος ἄνακτα. *Isthm.* VII. 47.

16. *There sing your song of triumph together, ye Muses: I will guarantee that you shall not come to them as to a savage inhospitable people, ignorant of all elegant arts; but to a nation highly polished and warlike.*

17. ἐκ δ’ ἐγένοντο στρατὸς θαυμαστός. *Pyth.* II. 46; *a nation.*

19. ἀκρόσοφον, *excellent in poetry and music*. The Epizephyrian Locrians produced the poets Xenocrates and Erasippus, and the lyric poetess Theano. ἄκρος means *excellent*, in a simple, as well as a compound form; as, *Herod.* V. 124,—ψυχὴν οὐκ ἄκρος, *of no spirit*. VII. 111,—ἄκροι τὰ πολέμια, *excellent soldiers*. V. 112,—πηνσὶ ἄκροι γενόμενοι, *good sailors*.

The Epizephyrians were a colony of the Opuntian or Ozolian Locrians. Of the latter, Thucydides says, (1. 5) that even in his days they went *armed* to their public assemblies; which speaks well enough for their warlike genius (*αἰχματαί*.) but not much for their civilization (*ἀκρόσοφοι*.) The Epizephyrians, however, were famous for warlike deeds, from whichever parent stock they were derived:

they gained great renown by a victory over the Sybarites at the river Sagra.

20. For neither the ruddy fox, nor the roaring lion, can change what is implanted in them by nature: i. e. the Epizephyrians are naturally ingenious and bold; nor will they ever alter.—‘Can the Ethiopian change his skin, or the leopard his spots?’ *Jeremiah*, XIII. 23.

The fox was an emblem of skill, and the lion of bravery. Suetonius, *Vespas.* 16, says,—‘Quidam natura cupidissimum tradunt, idque exprobratum ei a sene bubulco, qui negata sibi gratuita libertate, quam imperium adeptum suppliciter orabat, proclamavit, Vulpem pilum mutare, non mores.’

— *αἶθων* means—1. *bright*; 2. *red-coloured*; 3. *violent*. Of the first sense, *αἶθων σίδηρος* is a common example: the present passage is an instance of the second: of the 3rd, *αἶθων ὑβριστής*, *Soph. Ajax*, 1088; and *αἶθων λῆμα*, *Æsch. Sept. c. Theb.* 448.

*αἶθωνος δὲ λέοντος ἔχων ἐν στήθεσι θυμόν.* *Tyrt.* 10.

21. Pindar uses the word *ἦθος* in two other passages, *Ol.* XIII. 13, *συγγενὲς ἦθος*, and *Nem.* VIII. 35, *τοιούτων ἦθος*; but in neither does he leave a vowel open before the word. In the present passage, the particle *ἄν* is needed; and perhaps the right reading is *διαλλάξαιν ἄν ἦθος*.

## ARGUMENT OF THE ELEVENTH OLYMPIC.

---

Pindar, in the last ode, promised Agesidamus a longer poem in commemoration of his victory : by the present ode, he redeems his pledge. It appears, however, that some years must have elapsed between the making of the promise and its fulfilment ; for he confesses in the opening lines, that he had forgotten his word. But he hopes, that, though it comes late, the ode will be acceptable ; even as a son and heir is, when unexpectedly born to a rich old man.

He has every reason to praise the Epizephyrian Locrians, for their love of truth, and their fame in war : and Agesidamus owes much to the Locrian Ilas, who taught him to box, even as Patroclus owed much to the instructions of Achilles : for however great may be a man's natural endowments, they require care and cultivation to make them useful. But time is also requisite to mature a man's excellent qualities : even Hercules at first was not victorious, but was defeated by Cyenus. (It is probable, from this circumstance being commemorated, that Agesidamus had been unsuccessful in his first contests.) The poet then passes on to some other achievements of Hercules, particularly his defeat of Augeas, of whose spoils he made an offering to Jupiter at Olympia, and founded the Olympic festival. He mentions some of the first victors who were in the army of Hercules. He then sings of Jupiter, to whom the games were dedicated, and of his thunderbolt : (this was probably suggested by the fact, that Jupiter's thunderbolt was the national emblem, or crest, of the Locrians.) But the glory of victory is imperfect, if there be no poet to celebrate it :—this, however, shall not be the fate of Agesidamus, or the Locrians, whose virtues the poet in conclusion eulogizes.

## NOTES ON THE ELEVENTH OLYMPIC.

---

1. *Read to me the name of the son of Arcestratus, (and tell me) in what page of my memory it is written : for though I owe him a sweet strain, I have forgotten it.*

2. *πόθι φρενός, in what part of my mind.*

Adverbs of place govern a genitive ; as, ἄλλοθι γαίης, — ἐνταῦθα λόγου. *Æsch. Eumen.* 301—τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν, i. e. *not knowing in what part of your mind joy is to be found.* In Latin the same construction is to be found ; as, ' ubi gentium ; ' ' quo ' terrarum.'

3. γέγραπται. ἦν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενός. *Æsch. Prom. Vinc.* 789. τοιαῦτ' ἀκούων ἐν φρεσὶν γράφου. *Choëph.* 450.

' And from the tablets of my memory

' I'll wipe away all trivial fond regards,'—

in *Hamlet* : and,

' Can'st thou not minister to a mind diseas'd,

' Pluck from the memory a rooted sorrow,

' Raze out the written troubles of the brain,'

in *Macbeth*, will readily occur to the student.

4. The Scholiast interprets ὀρθῆ by δικαία, but Dissen prefers understanding it in the sense of *uplifted*, as if to show abhorrence at the idea of falsehood.

5. *Defend me from the charge of falsehood towards a stranger.* It ought, in strict propriety of construction, to be ἀλιτοξένων, for it was the falsehood that wronged the stranger, not the imputation of it ; but ψευδέων ἐνιπάν may be taken as if it were one word, because it contains only one idea.

7. *But time to come, (which when I made my promise was regarded as) at a distance, having now come round, has reproached me with my deep debt ; but, nevertheless, the payment of principal and interest can remove a severe charge.*

7. ἐπελθών, *coming round, arriving.*

ἀλλ' ὅτε τέτρατον ἦλθεν ἔτος, καὶ ἐπήλυθον ὄραι.

*Hom. Odys. II. 107.*

8. καταίσχυνε, *has put to the blush—has shamed, and so reproached me.*

9. ὀνάτωρ. For this word in some copies ἀνδρῶν was read, and in others θνατῶν. The present reading is due to the ingenious correction of Hermann.

10. *Now whither shall the flowing stream carry the rolling pebble? (i. e. to which part of my subject shall I first apply myself?) and how shall I pay (my debt with) a poem upon all the subjects (κοινόν, properly, common; i. e. to Agesidamus, his family, and country;) so as to make it a pleasant gift?*

Horace speaks of Pindar as κῦμα ῥέον—

‘Monte decurrens velut amnis, imbres

‘Quem super notas aluere ripas,

‘Fervet, immensusque ruit profundo

‘Pindarus ore.’ *Od. IV. II. 5.*

11. Böckh thinks that ὅπα may be here used for πᾶ; as Plato certainly uses ὀπότερος and ὅπως for ἴπότερος and πῶς. But it seems better to take it as ‘quo,’ *whither*, in the 10th verse; and, *by what means*, ‘quo pacto,’ in the 11th.

12. In the word τίσομεν he is keeping up the image of a debt.

13. (I can have no doubt, however, as to how I should begin,) *for justice rules the Locrians, and they study poetry and war.*

Zaleucus was the famous legislator of the Epizephyrian Locrians; they are believed to have been the first people that had written laws.

15. *And the battle with Cycnus put to flight even the very valiant Hercules.*

The Scholiast on this passage says,—‘Hercules fought with Cycnus, because he was a savage who dwelt in a pass of Thessaly, near the sea, and murdered all men that passed by, and with their skulls built a temple to Mars. He attacked Hercules, and by the aid of Mars defeated him; but Hercules afterwards returned, and slew him; as Stesichorus says, in his poem called ‘Cycnus.’’ Hesiod does not mention this first defeat of Hercules, whom he describes as vanquishing Mars, and killing Cycnus, by the aid of

Minerva. He also says that Cycnus was buried, and a tomb erected to him on the banks of the Anaurus, which tomb, however, Apollo ordered the river to carry away.

τοῦ δὲ τάφον καὶ σῆμ' αἰδὲς ποίησεν Ἄναυρος,  
ὄμβροφ χειμερίφ πλήθων· τὼς γάρ νιν Ἀπόλλων  
Δητοῖδης ἤνωξ', ὅτι ῥὰ κλειτὰς ἑκατόμβας  
ὄστις ἄγοι Πυθῶδε, βίη σύλασκε δοκεύων.

*Scut. Herc. extr.*

On which passage Müller (*Hist. Dor. b. 2. ch. 1. §. 3*) observes—  
'Hence it is evident that the Pagasæan sanctuary was situated on  
'the road consecrated by the processions to and from Delphi; and  
'we may perceive also, in these words of Hesiod, an allusion to a  
'fable, perhaps much celebrated by early poets, viz. that Cycnus  
'was slain for having profaned the temple of Apollo.'

16. *Let him feel himself indebted for success to Ias, his instructor in boxing, as Patroclus was indebted to Achilles.* Patroclus was connected, as we have seen in the tenth ode, with the Opuntian Locrians; and is therefore very naturally spoken of in a hymn to the Epizephyrians, by whom probably he was worshipped as a national demigod.

20. *A trainer, if aided by God, instructing another of natural genius, may excite him to great glory.*

Pindar uniformly speaks of natural endowments as all-sufficient. τὸ δὲ φνᾶ κράτιστον ἅπαν. *Ol. IX. 100.* σοφὸς ὁ πολλὰ εἰδὼς φνᾶ. *Ol. II. 86.* He therefore says, that even the instructions of Ias would have profited Agesidamus nothing, unless he had been φὺς ἀρετᾶ, i. e. πρὸς ἀρετάν, *naturally excellent.*

Kayser's manuscript has καὶ φῶτ' for κε φύντ', and ὤρμησε for ὀρμάσαι. He reads—

θήξαις δὲ φνᾶ κρατερὸν ποτὶ  
πελώριον ὤρμασεν κλέος.

He thinks ἀρετᾶ was a gloss, to explain φνᾶ; and denies that φύντ' ἀρετᾶ can bear the sense given to it. The alteration is ingenious, though perhaps somewhat bold.

— θήξαις, properly, *sharpening*; hence, *preparing, teaching.* The same image occurs, *Isthm. v. 72*—

φαίης κέ νιν ἀνδράσιν ἀθληταῖσιν ἔμμεν  
Ναξίαν πέτραις ἐν ἄλλαις χαλκοδάμαντ' ἀκόναν.

‘*Fungar vice cotis, acutum*

‘*Reddere quæ ferrum valet exsors ipsa secandi.*

‘*Munus et officium, nil scribens ipse, docebo.*’

*Hor. Art. Poet.* 304.

22. *Few have gained the glory of victory, without labour, (seeing it is) above all attainments the glory of life.* By *few*, he means *none*, as *Ol.* 1. 35,—*μείων γὰρ αἰτία, no blame.*

— *ἄπονον.* ‘*Nil sine magno*

‘*Vita labore dedit mortalibus.*’ *Hor. Sat.* I. ix. 59.

*πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ.* *Soph. El.* 945.

25. *The decrees of Jupiter urge me to commemorate this most famous of festivals.* As the Olympic games were dedicated to Jupiter, their praise and honour may properly be said to be commanded by his decrees.

The tomb of Pelops is mentioned as the spot where the games were held, *Ol.* 1. 92—

Ἄλφεοῦ πόρῳ κλιθεῖς,

τύμβον ἀμφίπολον ἔχων πολυξενωτάτῳ παρὰ βωμῶ.

The 25th verse is universally considered to be corrupt; but the corruption is very ancient, for the Scholiast says, *οὕτως ἄμεινον γράφεσθαι*, showing evidently that other readings were then extant. Pindar generally uses *βία* after the noun, *not before*; as, *Οἰνομάου βίαν.* *Ol.* 1. 88; *Κάστορος βίαν.* *Pyth.* xi. 61; but, *βία Φώκου.* *Nem.* v. 12. He does not however leave a vowel open elsewhere before Ἡρακλέης. Kayser’s manuscript has

βωμὸν ἐξάριθμον Ἡρακλέης ἐκτίσσατο.

He considers *βωμὸν*, or *βωμῶ*, which appears to have been in the text, to be an explanation of *σάματι*.

— *ἐξάριθμον*, i. e. *ἀγῶνα*, means the six sorts of games that were celebrated at Olympia, in Pindar’s time; *viz.* the foot-race; wrestling; boxing; chariot-race; hurling the javelin; hurling the discus. *Vid.* v. 67, *seq.* He proposes to read the whole verse thus—

ἕθηχ’ ἐξάριθμον Ἡρακλέης.

Bergk reads *πατὴρ ἐξάριθμον ἐκτίσσατο* i. e. *his father Jove ordered him to institute.* Kayser’s is the best conjectural emendation; but all *is* conjecture.

26. *ἐνεί, after that.*

27. ἀμύμονα. This word, according to the Lexicons, is derived from α, and μωμάομαι, and therefore interpreted to mean, in its primary sense, *blameless*; hence, *honourable, laudable*. Stephens gives α, μνγγμός, a sneer, properly, a noise made through the nose, as the derivation. But supposing these explanations of the form of the word to be philologically tenable, will they account for the senses in which it is used? It often signifies *excellent*; but it is likewise very often used where it is difficult to believe that excellence of any sort is implied; as, in the present passage, it is not likely that Pindar meant to apply a complimentary epithet to Cteatus. In *Hom. Odys.* 1. 29, the word is applied to Ægisthus, of whom it is impossible to suppose that Homer meant to say anything good; particularly in that passage, where he is enlarging on his crimes. In our own language, we use the term *Honourable* as a designation of rank, without reference to moral worth; though this would furnish but a slender argument to explain a Greek word. Ἀμύμων, however, as applied to Cteatus and Ægisthus, might fairly be interpreted *noble*, in relation to their birth.

28. *That voluntarily undertaking the danger, he might exact the stipulated reward of his services of the insolent Augeas, who was unwilling to pay him.*

30. πράσσω often signifies *to exact*, and governs two accusative cases. We have already had, *Ol.* III. 7—πράσσοντί με τοῦτο θεόδματον χρέος. *Xen. Mem.* I. VI. 11—οὐδένα ἀργύριον πράττη. It is used both in the middle and active voice; though if the agent exact *for himself*, analogy would seem to require the middle. πρᾶξις also signified *vengeance*, as, *Eur. Iph. Aul.* 272—πρᾶξις Ἑλλάς ὡς λάβοι; and πράκτωρ, *an avenger, an exactor of satisfaction*. *Æsch. Eum.* 319—πράκτορες αἵματος αὐτῷ τελῶς ἐφάνημεν.

— ὑπὸ Κλεωνᾶν. Strabo describes Cleonæ as situated on a hill; whence Hercules is said to have lain in ambush *under* it.

— καὶ, *as he had slain others.*

32. *They destroyed an army for him.* This took place when he was marching against Augeas.

Λαομέδοντα δ' εὐρυσθενῆς

Τελάμων Ἴόλα παραστάτας ἔων ἔπερσεν. *Nem.* III. 36.

33. ἤμενοι, *in ambush, 'insidiantes.'*



*ἤμενοι* is a conjectural, but necessary emendation of Heyne's, for *ἤμενον*; for it seems plain that Hercules laid an ambush in revenge for one laid against himself. Nor is it easy to interpret *ἤμενον*: *encamped*, is the sense given to it, but I do not know by what authority it is supported; whereas it is used in the sense of *an ambush*, *Hom. Od. viii. 502*—

τοὶ δ' ἤδη ἀγακλυτὸν ἀμφ' Ὀδυσῆα  
εἴατ' ἐνὶ Τρώων ἀγορῇ κεκαλυμμένοι ἵππαρ.

And 512—

δουράτεον μέγαν ἵππον, ὅθ' εἴωτο πάντες ἄριστοι.

34. Cteatus and Eurytus were the grandsons of Molus; their mother's name was Molione. They were remarkably alike in person and bravery; whence they were fabled to have been born of one egg. Homer tells the story (*Il. xi. 700*) of the assistance they gave Augeas; but he differs from Pindar, in saying that they survived the contest with Hercules, and were as yet but young,—*παῖδ' ἐτ' εἴοντε*; and describes them as contemporary in manhood with Nestor.

The form *Μολίων* is similar to *Χρονίων*, *Ἀτρείων*.

— The word *ὑπερφιάλος* was supposed to be derived from *ὑπέρ*, *φιάλη*, *beyond measure*. But *φιάλη* does not signify a *measure*. This etymology may nevertheless be defended, and the word explained to mean *overflowing*. But it is better to connect the word with *φύω*. The transition from *υ* to *ι* need occasion no difficulty; for *φίτυς*, *φίτυμα*, *φίτύω*, and others, are certainly related to *φύω*. According to this derivation, *ὑπερφιάλος* will signify *anything that exceeds the ordinary laws of nature*. Sometimes it means merely *vast*; as, *Pind. Frag. 93*,—*κείνῳ μὲν Αἴτνα δεσμός ὑπερφιάλος ἀμφίκειται*. Theocritus, *Idyll. xxii. 97*, applies it to Amycus, in the sense of *gigantic*;—*παῖδα Ποσειδάωνος ὑπερφιάλόν περ εἶοντα*. Sometimes it means *supernatural*; as, *Odys. xvi. 346*—

ἡ μέγα ἔργον ὑπερφιάλως ἐτελείσθη

Τηλεμάχῳ, ὅδδ' ἦδε.

In the present passage, it may mean either *gigantic*, or *violent*. It is perhaps equivalent to *ὑπερφυής*.

In Latin the short *u* in many cases degenerated into *i*, as, *maximus*, *decimus*, &c. became *maximus*, *decimus*, &c. The first pers. pl. of the verb was *imus*, as, *scribumus* = *scribimus*: in the auxiliary verb, *sumus* was retained.

34. ξεναπάτης, a deceiver of guests. A term implying great wickedness and dishonour. καὶ ψευδόρκου καὶ ξεναπάτου. Eur. Med. 1392. Photius has a very singular remark on the word, which he says is properly applied to winds, when they blow from one quarter out at sea, and another off land.

37. He afterwards saw his own country, his native city, sinking down into a deep pit of disaster. The construction ἴσασαν εἰς ὀχετόν very much resembles Virg. Æn. II. 624—

‘Tum vero omne mihi visum considerare in ignes  
‘Ilium.’

ὀχετός is a variation of the more common expression βάθος; as, Æsch. Pers. 465—

Ξέρξης δ’ ἀνώμωξεν κακῶν ὀρῶν βάθος.

and 712,—νῦν τέ σε ζηλῶ θανόντα πρὶν κακῶν ἰδεῖν βάθος.

39. For a contest with your betters is a hard matter to shake off.

The word κρείσσονες was specially applied to the gods and demi-gods; and in this passage Blomfield (*ad Æsch. Prom.* 936) thinks that Hercules is intended; as in *Nem.* x. 72—χαλεπὰ δ’ ἔρις ἀνθρώποις ὀμιλεῖν κρεσσόνων, Jupiter is meant.

41. And he himself at last, through his folly, having met with capture.

— ὕστατος means, after all the rest had perished.

42. θεοῖς ἀρῶμαι μὴ ποτ’ ἀντῆσαι κακῶν. Soph. Œd. Col. 1445.

— In using the expression θάνατον αἰπύν, Pindar probably had the Homeric αἰπὺς ὄλεθρος in his mind. The word αἰπύς meant, 1. high; and so αἶπος means a mountain, or highest point: 2. deep; and in its application to death, it seems to have the same sense as ‘altus,’ when used with such words as ‘sopor,’ ‘quies,’ ‘silentium.’ Damm, however, interprets αἰπὺς ὄλεθρός, headlong; as it were, thrown from a height. When the word is applied to κάματος, it may mean arduous, difficult of ascent.

43. ἔλσας is here used in the Homeric sense of collecting. Hercules is represented to have founded the Olympic games, when he returned victorious from his contest with Augeas and the Molionidæ. So the Pythian games were established after the victory of Apollo over the Python. Müller thinks that the Panathenaic festival at Athens was established in commemoration of the contest between Minerva and Neptune.

45. *σταθμᾶτο, measured out, properly, by rule, στάθμη.* Hercules is said to have paced the stadium at Olympia himself.

— *ἄλσος* means here, as at *Olymp. vii. 49, a sacred place*; — *ἔτευξαν ἄλσός ἐν ἄκροπόλει.*

— *And having enclosed the sacred grove Altis, on a spot of ground which had hitherto been without trees, he hallowed it to Jupiter.*

We have already seen from the third ode, that, previous to the introduction of the olive, there were no trees at Olympia.

*ἐν καθαρῷ, ὅθι δὴ νεκύων διεφαίνετο χῶρὸς.* *Hom. Il. viii. 491.*

*ἐν καθαρῷ, ὅθι κύματ' ἐπ' ἠϊόνος κλύζεσκον.* *Ibid. xxiii. 61.*

47. *δόρπου λύσιω, a place for strangers to eat in.* *λύσις* is here used in the sense of *κατάλυσις.*

These lodgings for strangers at Olympia were temporary booths, some belonging to public bodies, and others to private persons. Plutarch, in his life of Alcibiades, says that the Ephesians had a splendid tent raised for that general at Olympia: — *σκηνὴν μὲν γὰρ αὐτῷ κεκοσμημένην διαπρεπῶς ἔστησαν Ἐφέσιοι, τροφὰς δὲ ἵπποις καὶ πλῆθος ἱερείων παρέιχεν ἡ Χίων πόλις, οἶνον δὲ Δέσβιοι καὶ τὴν ἄλλην ὑποδοχὴν ἀφειδῶς ἐστιῶντι πολλούς.* *Alcib. 12.* From this we may learn, that eating and drinking formed no insignificant part of the Olympic festival.

49. The Scholiast, on *Ol. v. 10*, has the following:—‘There are six double altars at Olympia, each dedicated to two gods. The first is dedicated to Jupiter and Neptune: the 2nd to Juno and Minerva: the 3rd to Mercury and Apollo: the 4th to the Graces and Bacchus: the 5th to Diana and Alpheus: and the 6th to Saturn and Rhea.’ Dissen thinks that the Altis was specially dedicated to these twelve gods; but that the whole enclosure of Olympia was dedicated to Jupiter.

50. *He called the hill Saturn's (i. e. Cronus;)* as the hill of Mars at Athens was called *Areopagus.*

51. ‘*Whilst Ænomaus reigned,*’ means, at any previous time. *ἄσ=ἴως, Æolicè.*

*The hill stood, covered by many a snow-storm, without a name; (i. e. the snow-capped hill had no name.) And the Fates stood by at the first institution of these games (πρωτογόνῳ τελετᾷ) together with Time, who alone is able to prove the true worth of things.*

51. βρέχετο. *Ol. vi. 55.* Hercules gave the hill a name, and caused it to be cultivated.

— πάρεσταν. *Ol. vi. 42.*

The Fates are represented as present at the birth of the Olympic games, as if at the birth of a child; showing that the future glory of the festival was unchangeably decreed by destiny; and Time attends, to promise that he will hand down to future generations the names of the victors, in imperishable records.

54. ἄγει δὲ πρὸς φῶς τὴν ἀλήθειαν χρόνος. *Menand.*

55. *And time in its onward course has clearly proved how Hercules consecrating (properly, dividing—separating) the spoils of war, as the first fruits, sacrificed, and how he established the festival to be held every fifth year, at the same time that he instituted (σύν) the first Olympiad, and its prizes.*

56. ὅπα seems here to be used for ὅπως *how*, not *where*. In the next verse, the word would have been repeated instead of ὅπως, if the metre had allowed.

60. ποταίνιον, *newly-instituted, fresh.*

πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταίνιον.

*Soph. Antig. 849.*

63. ἐν δόξα θέμενος, *having aspired to; literally, having put on himself in thought.* It is apparently the antithesis to ἔργῳ καθελών, *having gained by deed; but the expression is obscure.*

εἰ δέ κ' ἐγὼ τὸν ἔλω, δῶη δέ μοι εὐχος Ἀπόλλων. *Hom. Il. vii. 81.*

εἶδομεν ἢ ἐ τῷ εὐχος ὀρέξομεν, ἢ ἐ τις ἡμῖν. *Ibid. xiii. 327.*

Kayser loses sight of his usual sobriety of judgment, in his violent conjectural emendation of the verse,

ἀμώνιον ἀλιξιν θέμενος, κ. τ. λ.

It is well observed by Mr. Donaldson, that “θέσθαι ἀγώνιον εὐχος, “when the competitor himself is spoken of, is the proper correlative “to the use of τίθημι, when the judge of the games is referred to, “*Soph. Aj. 571*—

“καὶ τὰμὰ τεύχη μήτ' ἀγωνάρχαι τινες

“θήσουσ' Ἀχαιοῖς.

“Whence the words ἀγωνοθέτης, ἀγωνοθετῶ. Pindar says, *Frag. 252,*

“τιθεμένων ἀγόνων πρόφασις ἀρετὰν ἐς αἰπὺν

“ἔβαλε σκότον.” *Vid. Ol. iii. 22.*

63. εὐχος ἦδη παρὰ Πυθιάδος ἵπποις ἐλών. *Pyth.* v. 20. μέγαλα πρήγματα μεγάλοισι κινδύνοισι ἐθέλει καταϊρέσθαι. *Herod.* vii. 50.

64. τρέχων σταδίου εὐθὺν τόνον, i. e. στάδιον εὐθύτονον, *the straight-coursed stadium*. He mentions the foot-race first, because it was the first game established at Olympia. The victors whom he here enumerates were the fabulous companions of Hercules; and he represents the first Olympic festival as an assemblage of the principal companions in arms of that hero: therefore he speaks of Æonus as στρατὸν ἐλαύνων, *bringing auxiliaries to Hercules*.

66. Understand ἀρίστευσεν after πάλα.

67. ἔφερε πυγμᾶς τέλος, *carried off the prize in boxing*.

τάχ' ἂν κάκεινος ἐρείσαι

τὸ στόμα δειμαῖνοι, μὴ δεύτερα σείο φέρηται. *Mosch.* iii. 55.

προθυμότερος ἢ πρὸς τὸ τἀριστία φέρειν. *Plato, de Rep. lib. v. 468, c.*  
τιμᾶσθαι τε καὶ τὰ νικητήρια φέρειν. *De Leg. lib. ii. 657, e.*

70. ὠλιροθίου, i. e. ὁ Ἄλιροθίου, *son of Halirothius*. This reading is due to Böckh: the old reading was ἠείδετο; and the following gloss on the passage, — ἀνεκηρύττετο τὸ τῆς βολῆς σημεῖον, — shows that σᾶμ' ἠείδετο must have been at one time in the text. ἠείδετο is not the Pindaric form, but αἶιδετο. σᾶμ' Ἀλιρρόθιου is another MS. reading, and is interpreted by one of the Scholiasts, οἰονεὶ τὸ σημεῖον καὶ ἡ δόξα τοῦ Ἀλιρρόθιου. Both these readings violate the metre, nor could any appropriate sense be extracted from them. Out of the two, Böckh has extracted the present reading, which seems unquestionably right.

Semus, the Mantinean, gained the first victory in the chariot-race at Olympia, as we learn from a fragment of the comic poet Diphilus:—

τρέψας δὲ πῶλους ὡς ὁ Μαντινεὺς Σῆμος,

ὃς πρῶτος ἄρματ' ἤλασεν παρ' Ἀλφειῶ.

After ὠλιροθίου, understand ἔφερε τέλος.

72. *And Eniceus, whirling round his hand, hurled with the discus (πίτροφ) in distance (μᾶκος) beyond them all.*

The prosaic construction would be ἔδικε πέτρον χερὶ κυκλώσασις. A dative, after a verb signifying *to throw*, occurs *Isthm.* i. 24,—

οἶά τε χερσὶν ἀκοντίζοντες αἰχμαῖς

καὶ λιθίνοισι ὄπισθ' ἐν δίσκοις ἵεν.

72. χέρα κυκλώσαις.

ἧ ῥα, καὶ αὐτῷ φάροι ἀναίξας λάβε δίσκον,  
τόν ῥα περιστρέψας ἦκε στιβαρῆς ἀπὸ χειρὸς.

*Hom. Od.* viii. 186.

— ὑπὲρ πάντων, *beyond what all the rest could do.* ὑπὲρ πολλῶν τε τιμαλφεῖν λόγοις νίκαν. *Nem.* ix. 54. ὄργαν Ξενοκράτης ὑπὲρ ἀνθρώπων γλυκεῖαν ἔσχεν. *Isthm.* ii. 35.

— συμμαχία παραίθυξε, *the alliance* (i. e. the allied warriors, companions in arms of Eniceus) *shouted aloud.*

The word παραιθύσσω is here used actively: *Pyth.* i. 87, it is used passively;—εἶ τι καὶ φλαῦρον παραιθύσσει, *is noised abroad.*

73. ἐν ἔσπερον ἔφλεξεν, *illuminated the evening.* Sophocles, *Ajax*, 673;—τῇ λευκοπῶλφ φέγγος ἡμέρα φλέγειν, *to make the light shine.* *Ol.* iii. 20.

76. αἰδέτο, *resounded.* αὐλείται δὲ πᾶν μέλαθρον. *Eur. Iph. Taur.* 367. De Jongh compares *Hom. Il.* xvi. 78—

οἱ δ' ἀλαλητῷ  
πᾶν πεδίον κατέχουσι.

77. *In the manner observed in applauding victors at banquets.*

78. *And I too now following ancient custom will sing an ode* (χάριν) *which bears the name of honourable victory*; i. e. an Epinician hymn. ἐπωνύμιος has a similar construction, *Pyth.* i. 30;—τοῦ μὲν ἐπωνυμίαν πόλιν, *the city that bore his name.*

— χάριν. Vid. *Ol.* viii. 57.

79. βροντάν is put in apposition to χάριν.

Μοῦσ' ἄρ' αἰδὸν ἀνῆκεν αἰδέμεναι κλέα ἀνδρῶν,  
νείκος Ὀδυσσῆος καὶ Πηλεΐδew Ἀχιλλῆος. *Hom. Od.* viii. 73;  
'a lay, the subject of which was the dispute.'

εἰπεῖν νημερτέα βουλῆν,  
νόστον Ὀδυσσῆος ταλασίφρονος. *Ibid.* i. 87.

80. πυρπάλαμον βέλος, *the fiery-handed bolt*, i. e. the thunderbolt hurled from his fiery hand. *Æsch. Choeph.* 23, has the same construction,—ὀξύχειρι σὺν κτύφω. βέλος often signifies *lightning*:—

ἄστρον ὑπέρτερον βέλος. *Eur. Hippol.* 531.

Ζηνὸς ἄγρυπνον βέλος. *Æsch. Prom. Vinc.* 358.

82. *The bright thunderbolt associated with every victory.*

κλειναῖς Ἐρεχθεῖδαν χαρίτεσσιν ἀραρῶς. *Isthm.* ii. 19.

*Ol.* 1. 78, — κράτει δὲ πέλασον. Jupiter's thunderbolt was the national emblem of the Locrians; and the expression in the text would be perfectly intelligible to Pindar's audience.

83. The expression ἀραρότα was probably suggested by the preceding words, πυρπάλαιμον βέλος.

εἴλετο δ' ἄλκιμον ἔγχος, ὃ οἱ παλάμηφιν ἀρήρει.

*Hom.* II. III. 338.

84. *And the song swelling to the pipe shall answer the music.* χλιδῶσα is synonymous with κεχλαδῶς. *Ol.* IX. 2.

87. ποθεινός, *dear*.

— νεότατος τὸ πάλιν, *the opposite to youth*, i. e. old age. Vid. *Ol.* XII. 11. Hesychius explains ἔμπαλιν by ἐξ ἐναντίας. *Eurip. Hipp.* 390, — ὥστε τοῦμπαλιν πεσεῖν φρενῶν, *to entertain thoughts opposite to wisdom.* *Xenoph. Cyrop.* VIII. 1v. 32, — δοκοῦσι τοῦμπαλιν εὖ βούλονται ἐφέλκεσθαι. *Herod.* 1. 207, — ἐγὼ γνώμην ἔχω τὰ ἔμπαλιν ἢ οὗτοι. *Eur. Herc. Fur.* 777, — χρόνου γὰρ οὔτις ἔτλα τὸ πάλιν εἰσορᾶν, *the vicissitudes produced by time.*

88. The thought contained in this and the two next verses is thus expressed in a fragment of Menander;—

ὄδυνηρόν ἐστιν εὐτυχοῦντα τῷ βίῳ  
ἔχειν ἔρημον διαδόχου τὴν οἰκίαν·  
στύλοι γὰρ οἴκων παῖδες εἰσιν ἕρσηνες.

— ποιμένα ἐπακτὸν ἀλλότριον, *a strange master—brought in from some other quarter.*

λέκτρον ποιμένες ἀμφεπόλησαν  
Κυπρίας δώρων. *Nem.* VIII. 6.

91. καὶ ὅταν is the apodosis to ἀλλ' ὅτε: *so too when a man.*

‘Neque

‘Si chartæ sileant quod bene feceris,

‘Mercedem tuleris.’ *Hor. Od.* IV. VIII. 20.

‘Dignum laude virum musa vetat mori.’ *Ibid.* 28.

93. κενὰ πνεύσαις, *having laboured in vain.* *Nem.* III. 41, — ψεφηνός ἀνὴρ ἄλλοτ' ἄλλα πνέων.

— ἔπορε, *has gained for his toil only a short-lived reward.*

94. ποπιστάζει χάρις ἐκλέα μορφάν. *Ol.* VI. 76. στεφάνοισι βάλλω, βάλνω δὲ καὶ ὕμνῳ. *Pyth.* VIII. 57.

95. τρέφοντι εὐρύ, *enlarge, spread abroad.*

97. *And I, applying my diligence, together with them, i. e. the Muses.*

98. ἀμφέπεσον, *have shown my affection for,—literally, embraced.*  
ὡς δὲ γυνή κλαίησι φίλον πόσιν ἀμφιπεσοῦσα. *Hom. Od. viii. 523.*

— μέλιτι. *Nem. iii. 77, seq. τάνδ' ἐπιστείχοντα νᾶσον ραινέμεν εὐλογίας. Isthm. v. 21.*

100. The altar of Jupiter stood, according to Müller, at the distance of about 200 paces from the Stadium; and was of such splendour, that Pindar speaks of it as representing the glory of Olympia.

102. The poet speaks of the victory, as having been gained by Agesidamus some years since,—κείνον κατὰ χρόνον, *at that time, when he was young and handsome.*

104. *When his beauty was tempered by the season of youth.* τὸ δὲ ἔαρ κεκραμένον τῇ ὥρᾳ. *Xenoph. de Venat. v. 5.*

There are several senses given to the word κεράννυμι, more or less akin to that in the text. *Pyth. x. 41,—οὔτε γῆρας οὐλόμενον κέκραται ἱερᾷ γενεᾷ, is attached to. Soph. Antig. 1311,—δειλαία δε συγκέκραμαι δῦα, I am tied to. Aristoph. Plut. 853,—οὔτω πολυφόρῳ συγκέκραμαι δαίμονι; where the image is taken from wine. I am confounded by so cruel a fortune; literally, a fortune which, like wine, would bear much water.*

105. σὺν Κυπρογενεῖ, *by the aid of Venus.* He means to insinuate that beauty is no despicable endowment, since it rescued Ganymede even from death.

—

θάνατος γὰρ ἀναιδῆς  
πρόσθεν ἐπὶ βλεφάροις ἔζετο, κῆρα φέρων. *Theogn. 207.*



## ARGUMENT OF THE TWELFTH OLYMPIC.

---

Ergoteles was a native of Gnossus in Crete, from which place he was driven by civil dissension. He took refuge at Himera in Sicily, where he was enrolled a citizen, and obtained distinguished honours. He gained a victory in the foot-race, *Ol.* 77, B. C. 472, which is celebrated in this ode. He subsequently gained another. He was also victor twice at the Pythian, Isthmian, and Nemean games respectively. He was therefore a very extraordinary instance of prosperity succeeding disaster. Himera, of which he had become a citizen, had experienced great vicissitudes of fortune. Having been grievously oppressed by its tyrant Thrasyldeus, son of Thero, the Agrigentine, it had been enabled, by the assistance of Hiero, king of Syracuse, to expel its oppressor the year before this ode was written, *Ol.* 76. 4; B. C. 473. The whole of this little poem is occupied in celebrating the power of Fortune, whom Pindar calls the daughter of Jove, as being the ruler of Fate; and in showing that the worst calamities occasionally turn out for our good. It is supposed to be sung in a temple of Fortune, whilst Ergoteles makes an offering of his crown of victory to the goddess. The prize he gained was in the *Δολιχοδρομία*, of which no very definite account is given; some thinking that it was a race in which the competitors ran six times round the course;—according to Suidas, twenty-four times: at all events, it was *the longest race*.

## NOTES ON THE TWELFTH OLYMPIC.

---

2. Τύχη δὲ σωτὴρ ναῦν στελοῦσ' ἐφέζετο. *Æsch. Agam.* 664. ὦναξ Ἀπολλων, εἰ γὰρ ἐν τύχῃ γέ τφ σωτῆρι βαίη. *Soph. Œd. Tyr.* 80. Jupiter is properly addressed by the term Ἐλευθέριος, as having freed both Himera and Ergoteles from so many calamities. The Greeks raised an altar and statue to Jupiter, under this title, on the plain of Plataeæ, in commemoration of the freedom of Greece, which had been achieved on that spot. They celebrated games there, called *Eleutheria*, every five years.

— ἀμφιπόλει, *protect*; literally, *move around*. Δῆλε φίλη, τοῖός σε βοηθός ἀμφιβέβηκεν. *Callim. in Del.* 27.

3. τίν, *by you*.

‘Te pauper ambit sollicita prece

‘Ruris colonus; *te dominam æquoris*

‘Quicunque Bithyna lacessit

‘Carpathium pelagus carina.’ *Hor. Od. I.* xxxv. 5.

Fortune was fabled to be daughter of Oceanus:—

Εὐδώρη τε Τύχη τε καὶ Ἀμφιρῶ Ὠκυρῶ τε

καὶ Στύξ, ἣ δὴ σφέων προφερεστάτη ἐστὶν ἀπασέων

αὐται δ' Ὠκεανοῦ καὶ Τηθύος ἐξεγένοντο

πρεσβύταται κοῦραι.

*Hesiod. Theog.* 360.

Pindar introduces ships, in speaking of Himera, out of compliment to the mercantile wealth of the town. There was probably a temple to Fortune there, as there was at Syracuse.

4. λαίψηροί.

‘Concurritur: horæ

‘Momento cita mors venit, aut victoria læta.’

*Hor. Sat. I.* i. 7.

*Speedily-settled battles* are mentioned, in allusion to the battle with the Carthaginians, and more recently to the contest with Thrasydæus.

5. ἀγοραὶ βουλαφόροι. This is said in reference to the popular government, which the Himereans had established upon the expulsion of Thrasydæus.

6. πόλλ' ἄνω, τὰ δ' αὖ κάτω κυλίνδοντ' ἐλπίδες, *their hopes are perpetually tossed about* (like the waves of the sea) *in various directions* (ἄνω καὶ κάτω.) There is the same construction of πολλά—τὰ δέ, *Nem.* IX. 43,—πολλά μὲν ἐν κονία χέρσῳ, τὰ δὲ γείτοινι πόντῳ φύσομαι. Plato, *Phæd.* 90, c.—πάντα τὰ ἔντα ἀτεχνῶς ὥσπερ ἐν Ἐυρίπῳ ἄνω καὶ κάτω στρέφεται, καὶ οὐδένα χρόνον ἐν οὐδενὶ μένει.

— τάμνοισαι ψεύδη μεταμῶνια, *cutting their way through vanities and falsehoods*, i. e. cherishing vain expectations. The image of a ship is still kept up. In *Hosea*, there is a similarly bold, though different image, applied to the same subject, *Ch.* VIII. v. 7, 'For they have sown the wind, and they shall reap the whirlwind;' i. e. spend their trouble in useless works. *Wisdom*, c. v. v. 10,—'And as a ship that passeth over the waves of the water, which, when it is gone by, the trace thereof cannot be found, neither the pathway of the keel in the waves;' v. 13,—'Even so we, in like manner, as soon as we were born, began to draw to our end, and had no sign of virtue to show.'

— τάμνοισαι. ἠνώγει πέλαγος μέσον εἰς Εὐβοίαν  
τέμνειν. *Hom. Od.* III. 174.

ἐν ναυσὶν μῶλον Ἴονίαν τέμνων θάλασσαν. *Pyth.* III. 68.

'Myrtoum pavidus nauta secet mare.' *Hor. Od.* I. i. 14.

8. τὸ δ' ἐκ Διὸς ἀνθρώποις σαφές οὐχ ἔπεται τέκμαρ. *Nem.* XI. 43.  
ὡς οὐδὲν ἀνθρώποισι τῶν Θεῶν σαφές. *Eurip. Herc. Fur.* 62.

The gods revealed future events to men by oracles; but they did so obscurely and ambiguously.

'Prudens futuri temporis exitum

'Caliginosa nocte premit deus.' *Hor. Od.* III. XXIIX. 29.

11. In a manner the very opposite to pleasant. *Pyth.* XII. ult.  
ἔμπαλιν γνώμας τὸ μὲν δώσει, τὸ δ' οὔπω.

— οἱ δ', *whereas others*.

12. ζάλαις. He still preserves the image of a *voyage* through life.  
Διὸς δὲ χάριν ἐκ προτέρων μεταμειψάμενοι καμάτων. *Pyth.* III. 96.

14. ἐνδομάχας ἄτ' ἀλίκτηρ, *as a cock that fights at home*. It seems a poor image, to say that a man's prowess would have been

as unknown as that of a fighting-cock kept at home : yet the same idea occurs in *Æsch. Eumen.* 861 ;—

μήδ' ἐξόρουσ' ὡς καρδίαν ἀλεκτόρων,  
 ἐν τοῖς ἐμοῖς ἀστοῖσιν ἰδρύσης Ἄρη  
 ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θράσυν·  
 θυραῖος ἔστω πόλεμος, οὐ μόλις παρών,  
 ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρωσ·  
 ἐνοικίου δ' ὄρνιθος οὐ στέργω μάχην.

*Id. Pers.* 755,—τὸν δ' ἀνανδρίας ὑπο ἔνδον αἰχμάζειν· and *Agam.* 1671,  
 —κόμπασον θαρσῶν, ἀλέκτωρ ὥστε θηλείας πέλας. *Theocr.* xxii. 72,—  
 ὀρνίχων φοινικολόφων τοιοῖδε κυδοιμοί.

From the time of Themistocles, game-cocks were kept at Athens, and the public exhibition of fights with them provided by law. The game-cock was the crest of the town of Himera, and is found on its coins. The same bird was naturally sacred to Minerva, the goddess of war ; and it is probable that there were public cock-fights at Himera, in honour of her. The nymphs are said to have opened the warm springs of Himera, to gratify Hercules. These medicinal waters were much celebrated ; and hence another reason suggests itself for the cock being the popular device,—for that bird was sacred to Æsculapius, as well as Minerva. Game-cocks are also emblems of domestic strife ; and Pindar probably alludes to the civil discords of Gnossus, which had driven Ergoteles from his country.

15. *Your prowess of foot would have fallen down* (as a tree sheds its leaf,) *uncelebrated in your own country.*

— κατεφυλλορόησε.

‘ My May of life

‘ Is fall’n into the sear, the yellow leaf ;

‘ And that which should accompany old age,

‘ As honour, love, obedience, troops of friends,

‘ I must not look to have.’ *Macbeth, Act v. Scene 3.*

16. The observation contained in this verse will gain additional meaning, when we remember that the Cretans did not often attend the public games of Greece, though they were celebrated—as Ergoteles was—for speed in running. Xenophon states, in the Retreat of the Ten Thousand, *Anab.* IV. viii. 27, that when, on their arrival at Trapezus, they celebrated games,—δόλιχον Κρήτες πλείους ἢ ἐξήκοντα ἔθειον.

19. The Nymphs are said by Diodorus, *l. v. 3*, to have produced the warm fountains of Himera, at the request of Minerva, to gratify

Hercules. τὴν μὲν Ἀθηνᾶν ἐν τοῖς περὶ τὴν Ἰμέραν μέρεσιν, ἐν οἷς τὰς μὲν Νύμφας χαρίζομένας Ἀθηνᾶ τὰς τῶν θερμῶν ὑδάτων ἀνεῖναι πηγὰς κατὰ τὴν Ἡρακλέους παρουσίαν.

19. βαστάζεις, 'tollis,' you exalt. χρῆ δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι. *Isth.* III. 8. ἐπαίρειν is used in the same sense, *Ol.* IX. 20.

— ὀμιλέων.

καὶ πού τις δοκέεις μέγας ἔμμεναι ἢδὲ κραταῖός,  
οὔνεκα πὰρ παύροισι καὶ οὐκ ἀγαθοῖσιν ὀμιλεῖς.

*Hom. Od.* XVIII. 382.

— οἰκείαις, now your own ; because he had been naturalized, as a citizen of Himera.

### ARGUMENT OF THE THIRTEENTH OLYMPIC.

---

Xenophon, a Corinthian, was of the noble family of the Oligæthidæ; he gained the prize in the foot-race and pentathlon, *Ol.* 79; B. C. 464. His father Thessalus gained the prize in the foot-race, *Ol.* 69; B. C. 504. Pindar therefore commemorates the family as *τρισολυμπιονίκης*. The present hymn is supposed to have been sung on the victor's return home from Olympia. It consists principally of a panegyric on Corinth, which he celebrates as the seat of Justice, Law, and Peace. He commemorates the various merits of the city, as having produced many Olympic victors and warriors, and as having invented the Dithyrambic hymn. He then eulogizes the family of Xenophon, who had gained countless prizes at the public games of Greece; and afterwards reverts to Corinth, speaking of its historical heroes, as Sisyphus, and of the mythological legends connected with it; *viz.* those of Medea, Glæucus, and Belleophon. Finally he turns back again to the glory of the Oligæthidæ, whose triumphs, though so many and famous, he hopes will prove but the fore-runners of increased fortune.

## NOTES ON THE THIRTEENTH OLYMPIC.

---

2. ἄμερον, *courteous*; θεράποντα, *attentive to*.

— The Oligæthidæ, to which family Xenophon belonged, were amongst the noblest at Corinth. The constitution of that city was essentially aristocratic, at the time when this ode was written; and so it continued, till the end of the Peloponnesian war. The Corinthians were therefore the steadfast allies of Sparta, and foes of Athens, during that momentous contest. About the year 395 B. C. the democratic party gained the mastery, in alliance with Argos: they expelled the aristocrats; who however soon after effected their return, and restored the old constitution, which continued as long as the independence of Greece lasted. Müller (*Hist. of the Dorians*, b. 3. c. 9. §. 4) thinks that the Oligæthidæ, with some other families, formed the Corinthian *γερονσία*,—a name occurring only in thoroughly aristocratic constitutions. It is probable, from Pindar's expression, 'that *Law and Justice had been able to ward off violence*,' that the democratic party had already made some serious, though ineffectual, efforts to disturb the existing order of things. The Corinthians were proverbial for their commercial enterprize and wealth. Even as early as Homer's time Corinth deserved the epithet of '*the rich*,'—ἄφνειόν τε Κόρινθον. *Il.* II. 570.

3. γνώσομαι is translated in *Liddell and Scott's Lexicon*, "I will make known." But it may be doubted whether the word will bear that sense. It is safer to translate it, *I shall recognize*; i. e. in mentioning the victor, I shall recognize the city which alone could have produced him.

5. The whole isthmus of Corinth was a *τέμενος*, sacred to Neptune; and the city, being close to it, may be called the vestibule (πρόθυρον) of the god's temple. Corinth was commonly called the gate of Peloponnesus. Bacchylides thus addresses it:—ὦ Πέλοπος λιπαρᾶς νᾶσον θεόδματοι πύλαι. *Fr.* 7.

6. Kayser's manuscript has *κασιγνήτα*, which reading he prefers.  
 'Cui pudor et *justitiæ soror*  
 'Incorrupta fides.' *Hor. Od. I. xxiv. 6.*

— *Vid. v. 17.*

— *βάθρον ἀσφαλές, the sure support.*

'*Mæcenas, mearum*  
 '*Grande decus columenque rerum.*' *Hor. Od. II. xvii. 3.*

7. For *ὀμότροπος*, a Scholiast has *ὀμότροφος*, a better reading. *ταμίαι* is fem., as it is in Homer; *e. g. Od. I. 139*,—*σίτον δ' αἰδοίην ταμίη παρέθηκε φέρουσα.*

9. *τὸ λαλαγήσαι ἐθέλων κρύφον τε θέμεν. Ol. II. 97.*

10. *Υβρις* is here called *the bold-mouthed mother of Κόρος*. Theognis reverses this parentage;—

*τίκτει τοι Κόρος ὕβριν ὅταν κακῶ ὄλβος ἔπηται*  
*ἀνθρώπων, καὶ ὅτε μὴ νόος ἄρτιος ἦ. v. 153.*

Herodotus, VIII. 77, in the words of the oracle of Bacis, agrees with Pindar;—

*διὰ Δίκη σβέσσει κρατερὸν Κόρον, ὕβριος υἷόν.*

Perhaps *ὑβρις* was connected with *ὑπέρ*, and so may mean the insolence which leads a man to covet and grasp at more than he has, or than his station entitles him to expect. *Κόρος* may be related to *κορύφη*, according to Mr. Donaldson, (*New Cratylus*, p. 412;) and so may mean *fulness, up to the brim*; thence, *the restlessness produced by satiety, which leads to a desire of perpetual increase of wealth or of power*. So that the two ideas, when personified, may be said mutually to reproduce each other.

*φιλεῖ δὲ τίκτειν ὕβρις μὲν παλαιὰ νεά-*  
*-ζουσαν ἐν κακοῖς βροτῶν ὕβριν,*  
*τότ' ἢ τότ', εὖτ' ἂν τὸ κύριον μόλη. Æsch. Agam. 764.*

12. *εὐθεία. Ol. VII. 15.*

13. *And natural genius cannot be resisted, so as to suppress it.* He means that he cannot resist his inclination to handle a difficult and lofty subject.

14. Pindar calls the Corinthians *children of Aletes*; so Callimachus, *Fragm. 103*—

*καὶ μιν Ἀλητιάδαι πούλῳ γεγειότεροι (older)*  
*τοῦδε παρ' Αἰγαίῳ θεῶ τελέοντες ἀγῶνα,*  
*θήσουσιν νίκης σύμβολον Ἴσθμιάδος*



ζήλω τῶν Νεμέηθε· πίτυν δ' ἀποτιμήσουσι,  
ἢ πρὶν ἀγωνιστὰς ἔστεφε τοὺς Ἐφύρη.

Hippotes, the father of Aletes, slew the Acarnanian soothsayer Carnus, (the supposed founder of the worship of the Carnean Apollo,) when the Dorians assembled at Naupactus, i. e. *the place of ship-building*, preparatory to their invasion of the Peloponnesus. For this crime Hippotes was condemned to a ten-years' banishment; and his son was therefore called Aletes, *the Wanderer*. This Aletes, according to the tradition, gained possession of Corinth about 30 years after the expedition of the Heracleids. Velleius Paterculus says that Aletes first named the city Corinth, which had hitherto been called Ephyre:—

'Paulo ante Aletes, sextus ab Hercule, Hippotis filius, Corinthum, quæ antea fuerat Ephyre, claustra Peloponnesi continentem, (*al. ac continentis*,) in Isthmo condidit. Neque est quod miremur ab Homero nominari Corinthum. Nam ex persona poetæ et hanc urbem, et quasdam Ionum colonias iis nominibus appellat, quibus vocabantur ætate ejus multo post Ilium captum conditæ.' *l. i. 3.* This passage assumes that Homer lived after the return of the Heracleids; and such must have been the case, if it be true that Corinth was not so called before that event, and the two passages in which Homer uses the word Corinth (*Il. ii. 570*, and *xiii. 664*) be not interpolations. But before we decide on the truth, in a matter so important towards a right determination of the age of Homer, we must ascertain the real historical evidence we have for it. The remark of Velleius Paterculus seems hasty and unsatisfactory; and we may fairly demand some better authority, before we conclude that Corinth *was* so named first by Aletes. Müller evidently hesitates on the subject; for he says, (*Dorians, b. i. c. 5. §. 8.*) 'The city *appears* to have received the name of Corinth at this time, instead of its former one of Ephyra; and it seems that the Dorians called it, with a certain preference, *The Corinth of Zeus*; although ancient interpreters have in vain laboured to give a satisfactory explanation of this name.'

The arguments adduced by Mitford, in his *History of Greece*, in favour of Homer having lived *before* the Dorian descent, seem very convincing.

14. ἀγλαίαν. Vid. *Ol. ix. 99.*

15. ὑπερελθόντων, *of those who excel.*

'Qui candore nives antecurrent cursibus auras.'

*Virg. Æn. xii. 84.*

## 17. σοφίσματα, inventions.

καὶ μὴν ἀριθμὸν ἕξοχον σοφισμάτων. *Æsch. Prom. Vincit.* 459.

τὸ σὸν σόφισμα δημοτικὸν καὶ χρήσιμον. *Aristoph. Nub.* 205.

The Hours, or Seasons, probably had a temple at Corinth. 'They seem to have been regarded as the presidents of the three seasons into which the ancient Greeks divided the year. As the day was similarly divided, they came to be regarded as presiding over its parts also; and when it was further subdivided into *hours*, these minor parts were placed under their charge, and named from them. Order and regularity being their prevailing attributes, the transition was easy from the natural to the moral world; and the guardian goddesses of the seasons were regarded as presiding over Law, Justice, and Peace, the great producers of order and harmony among men. By Pindar the Horæ are named in their moral capacity, *the bestowers of wealth*; a poetic clothing of the homely maxim—'Honesty is the best policy.' *Keightley's Mythology*, p. 191. Hesiod says of the Hours, *Theogon.* 901,—

δεύτερον ἡγάγετο (i. e. Ζεὺς) λιπαρὴν Θέμιν, ἣ τέκεν Ὄρας,  
Εὐνομίην τε Δίκην τε καὶ Εἰρήμην τεθαλύϊαν,  
αἷτ' ἔργ' ὠρέουσιν καταθητοῖσιν βροτοῖσιν.

These goddesses, according to the various offices over which they were supposed to preside, were reckoned either as three, or ten, or twelve. By the poets they are regarded as identical with the Graces, and spoken of as the givers of beauty. The Athenians worshipped two;—Θαλλώ, *the bloom-giver*, and Καρπώ, *the fructifier*.

— ἅπαν δ' εὐρόντος ἔργον, *every work belongs to the original inventor*; though others appropriate it.

## 18. πόθεν, from what other place?

19. *Accompanied by the Dithyramb, which received the ox for its prize.*

The Graces are specially spoken of as companions of Bacchus, and it may be better to personify them in this passage; or the word χάριτες may be used as it is by Aristophanes, *Nub.* 311, in reference to the Dithyramb:

ἦρί τ' ἐπερχομένῳ Βρομία χάρις  
εὐκελάδων τε χορῶν ἐρεθίσματα  
καὶ μούσα βαρύβρομος αὐλῶν.

An Elean song, quoted by Plutarch, runs thus :—

ἔλθὼν ἦρω Διόνυσε,  
 Ἄλιον ἐς ναὸν ἄγνόν  
 σὺν Χαρίτεσσιν ἐς ναὸν  
 τῷ βοέῳ ποδὶ θύων.

And the chorus, in answer to this, sings out

Ἄξιε ταῦρε ! Ἄξιε ταῦρε !

Mr. Donaldson thinks these latter words refer to the symbolical identification of Bacchus with the bull ; and he quotes, from *v. 1017* of the *Bacchæ* of Euripides, the words *φάνηθι ταῦρος*, in support of the same idea. But these words immediately follow, —

φάνηθι ταῦρος, ἢ πολύκρανος ἰδεῖν  
 δράκων, ἢ πυριφλέγων  
 ὀρᾶσθαι λέων.

Bacchus was supposed to appear under various shapes ; so Horace says, addressing him, —

‘ Tu, cum parentis regna per arduum

‘ Cohors gigantum scanderet impia,

‘ Rhætum retorsisti leonis

‘ *Unquibus horribilique mala.*’ Od. II. xix. 21.

The Dithyramb was a Bacchic hymn : its name shows its antiquity ; for its etymology is too obscure to allow of the supposition that it was invented in any late period of the Greek language. It is possible that the word only expressed a Bacchanalian shout ; and the words *ταμβος*, *θρίαμβος* (whence the Latin ‘ *triumphus*,’ and the shout ‘ *Iō Triumphē!*’) *ἰθυμβος*, a *Bacchic song*, may with reason be derived from a similar origin. Pindar attributes the invention of the Dithyramb to Corinth ; and Herodotus says of Arion the Methymnean, (1. 23.) — Ἀρίωνα τὸν Μηθυμναῖον. ἐπὶ δελφίνος ἐξενειχθέντα ἐπὶ Ταίναρον, εὐντα κιθαρῳδὸν τῶν τότε εὐντων οὐδενὸς δεύτερον· καὶ διθύραμβον, πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν, ποιήσαντά τε καὶ ὀνομάσαντα, καὶ διδάξαντα ἐν Κορίνθῳ. But Arion, who lived in the age of Periander, 600 B. C., was a century after Archilochus, who uses the word *διθύραμβον* in a trochaic couplet quoted by Athenæus, —

• ὡς Διονύσοι ἄνακτος καλὸν ἐξάρξαι μέλος

οἶδα διθύραμβον, οἶνε συγκεραυνοθεῖς φρένας.

The assertion therefore of Herodotus, that Arion was the original inventor of the dithyramb, cannot be admitted in an *unqualified* sense. But Arion effected such improvements in the representation of a dithyramb, that he may fairly be spoken of as having established it, *such as it was in the time of Herodotus*. He reduced what had

hitherto been a wild and irregular expression of feeling, to a fixed and settled plan; introduced a chorus; and gave to the dithyrambic hymn something of the solemn dignity of tragedy. 'The choruses which sang the dithyramb were circular choruses (*κύκλιοι χοροί*); so called, because they danced in a circle round the altar on which the sacrifice was burning.' *Müller's Literature of Ancient Greece*, c. 14. §. 7. These great improvements were first introduced at Corinth; and thus the assertion of Herodotus, and the panegyric of Pindar, may be justified. The prize of the dithyramb was originally an ox; whence it is called *βοηλάτης*, *that carries off the ox*. The Dorian tribes seem more especially to have cultivated this species of song; and the Dorisms to be found in the choral parts of the Attic drama seem clearly to bespeak a dithyrambic origin.

20. (And you have gained other sorts of distinction;) *for who but you put bits on the trappings of horses, and placed two eagles (literally, a pair of kings of the birds) on the temples of the gods? μέτρα signifies the means of guiding, i. e. the bit.*

21. *οἰωνῶν βασιλέα*. It is doubted whether by this expression we are to understand the entire pediment, or only a figure placed on its summit. Müller, in speaking of the origin of a Doric temple, (*Dorians*, b. 4. c. 2. §. 1.) says,—'The roof perhaps was for some time allowed to end in a slope on each side; Corinth was the first place where the front and hind part were finished off with a pediment; the tympanum being adorned with statues of ancient clay-work. Such was the origin of the Doric temple, of which early models have been preserved in the Doric towns of Corinth and Pæstum, in Ægina, and the Doric colonies of Sicily.' He therefore seems to understand the 'eagle' as meaning the tympanum. Aristophanes, *Aves* 1110, has—*τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς ἀετόν*, *eagle-fashion*; and the Scholiast on that verse says—*τὰς γὰρ τῶν ἱερῶν στέγας πτερὰ καὶ ἀετοὺς καλοῦσι*. Pinnacles, as we know from St. Matthew, iv. 5, were called *περύγια*. Winkelmann nevertheless thinks that *ἀετός* means the *ἀκρωτήριον*, an ornament that was placed on the summit of the pediment. The eagle might have given its name to the pediment, from being the figure originally placed there.

22. *ἐν δέ, at Corinth.*

— The splendid encouragement given to Arion at Corinth, and the production of the Epic poet Eumelus, may justify the praise of the city contained in this verse.

25. *May you never envy my words*; i. e. may my praise never be belied.

28. ἔταν δ' ὁ δαίμων εὐρόη, πεποιθένα  
τὸν αὐτὸν αἰεὶ δαίμον' οὐριεῖν τύχης. *Æsch. Pers.* 601.

29. δέξαι οἱ, *receive from him.*  
δέξαι χάσας μοι τάσδε κλητηρίους. *Eur. Hec.* 535.  
δέξατό οἱ σκῆπτρον. *Il.* II. 186.  
Ὅρεστην ἐξεδεξάμην πατρί. *Æsch. Choeph.* 762.

— στεφάνων ἐγκώμιον τεθμόν, *the customary procession after gaining victories*; literally, *the processional custom of crowns.*

Liddell and Scott, in their Lexicon, translate the expression—*the law of praise*, i. e. *due praise, for prizes won*; and the German lexicographers, Pape, and Seiler, agree in the interpretation. In spite of this weight of authority, I doubt the propriety of the interpretation. I do not think Pindar ever means *praise* by the word κῶμος.

30. ἀντεβόλησεν. *Vid. Ol.* XI. 42.

33. σελίνων. *Vide Isthm.* II. 16, *and note.*

— ἀντιξοεῖ, *opposes.* The image seems to be taken from *upholstery*; where one piece of wood is not *planed* so as to fit into another, *quasi, ἀντι—ξέω.* Herodotus is fond of the adjective ἀντίξοος, in the simple sense of 'adversarius;' e. g. VI. 7,—στρατῶν συλλέγων ἀντίξοον Πέρσησι. *Ol.* VII. 86.

36. αἶγλα. *Pyth.* VIII. 96.

A statue, or other gift, offered up by the victor, was said ἀνάκεισθαι; hence that word is applied to the glory of the victory itself; or to the ode which commemorates it. *Ol.* X. 8.

37. ἅλιφ' ἀμφ' ἐνί, *in one day.*

'Tres adeo incertos cæca caligine soles  
'Erramus pelago.' *Virg. Æn.* III. 203.

— The στάδιος δρομὸς was the foot-race, from one end of the stadium to the other; the διαυλος δρομὸς was this distance doubled; the racers turned round the goal (hence called *καμπτήρ*) at the end of the stadium, and came back again to the starting-place (*ἄφρασι.*) The stadium at Olympia measured exactly 600 Greek feet, equal to 625 Roman feet, and 606 feet 9 inches English.

37. *ἔργα*. Vid. *Ol.* vii. 84.

The Scholiast says, that Thessalus won the prize severally at the foot-race, the double race (*δίαυλος*), and the race in armour.

— *ποδαρκῆς ἡμέρα*, *that on which the prizes for swiftness of foot are contended for*.

40. *Ἑλλώτια*, *the festival of Minerva Hellotis at Corinth*. The Scholiast on this passage gives several strange etymologies of this name of Minerva;—1. from her having caught (*ἐλείν*) Pegasus; 2. from the famous marsh at Marathon (*ἔλος*); 3. from the Virgin Hellotis, daughter of Timander, who, upon the taking of Corinth by the Heracleids, fled to a temple of Minerva, and, upon its being set fire to, perished in the flames. All these various accounts show that the real meaning of the word was not known. Athenæus, (*lib.* 15. c. 6) says,—*Σέλευκος Ἑλλώτιδα καλεῖσθαί φησι τὸν ἐκ μυρρίνης πλεκόμενον στέφανον, ὄντα τὴν περίμετρον πηχῶν εἴκοσι, πομπεῦειν τε ἐν τῇ τῶν Ἑλλωτίων ἑορτῇ. φασὶ δ' ἐν αὐτῷ τὰ τῆς Εὐρώπης ὅσα κομίζεσθαι, ἢν ἐκάλουν Ἑλλωτίδα, ἄγεσθαι δὲ καὶ ἐν Κορίνθῳ τὰ Ἑλλώτια*. Schweighæuser observes, in his note on this passage, that the word should be written with an *aspirate*, for which there is MS. authority, not with a *lene*, as it is in the printed copies. Hesychius says,—*Ἑλλώτης, Εὐρώπης, στέφανος πλεκόμενος πηχῶν εἴκοσι*. There was a *λαμπαδηδρομία* at this festival, as there was at the Panathenaic festival at Athens. Minerva was probably worshipped as the Moon, and the goddess of light, under the title of Hellotia.

— *At the institutions of Neptune washed by two seas*; i. e. the Isthmian games.

'*Bimarisve Corinthi mœnia*.' *Hor. Od.* I. vii. 2.

41. *μακρότεραι*, *too long to tell*. *Nem.* x. 45; iv. 33.

42. Schneidewin has restored *ἔψοντ'*, for *ἔσποντ'*, in Dissen's text; I see no necessity for the change.

44. *χόρτοις ἐν λέοντος*, *at the lion's pasture*; i. e. Nemea.

— *I contend with many others*; i. e. I contend that the number of victories gained by the family of Xenophon, is equal to the combined victories of many others.

46. *Vid. Ol.* ii. 98.

47. I have followed Professor Scholefield, in putting only a comma, instead of a full stop, after *μέτρον*. *Moderation befits everything*,

and it is the best proof of judgment, to observe it. *καίρως* means that which is right and fitting, in anything: when combined with the verb *νοεῖν*, it may perhaps be translated *judgment*.

49. *But I, coming hither on a private matter in a public vessel, (i. e. celebrating a private family in a public hymn,) commemorating the wisdom of her ancestors, and her battles waged with warlike valour, shall not speak falsely about Corinth.*

— He seems to think that he may create envy against the family of Xenophon, if he devotes too much of his ode to their praise.

— *εἴ τε ἰδίῳ στόλῳ εἴ τε δημοσίῳ χρησόμενοι.* *Herod.* v. 63; *to consult the oracle, whether on public or private affairs.* Pindar uses the same image elsewhere; — *ἴδια ναυστολέοντες ἐπικώμια.* *Nem.* vi. 33. *εὐανθέα δ' ἀναβάσομαι στόλον ἀμφ' ἀρετῆ κελαδέων.* *Pyth.* ii. 62.

The general sense of our present passage is, that, though the poet has been apparently singing the praises of a private family, his real object has been the public glory of Corinth.

'Phœbus volentem prælia me loqui

'Victas et urbes, increpuit lyra

'*Ne parva Tyrrhenum per æquor*

'*Vela darem.*' *Hor. Od.* IV. xv. 1.

'Pelagoque volans da vela patenti.' *Virg. Georg.* ii. 41.

52. *εὐρίσκομπο θεῶν παλάμαις τιμάν.* *Pyth.* i. 48.

*καὶ πάθον δεινὸν παλάμαις Ἀφαιρητίδαι Διός.* *Nem.* x. 65.

*ἦ παλάμη τι*

*τὰν δυσάλωτον ἔλη τις ἀρχάν.* *Æsch. Prom. Vinc.* 165.

'*Quo vafer ille pedes lavisset Sisyphus ære.*'

*Hor. Sat.* II. iii. 21.

*πλείονα δ' εἰδείης Σισύφου Λιολίδεω,*

*ὅς τε καὶ ἐξ Ἀίδεω πολυϊδρήσιν ἀνῆλθεν,*

*πίστας Περσεφόνην αἰμυλίοισι λόγοις.* *Theogn.* 702.

53. *ἀντία, in spite of.* *θεμέναν αὐτῇ, chose for herself.*

55. *τὰ θεί.* *Vid. Ol.* ix. 95.

56. *δοκεῖν* often signifies *to be held in honourable esteem.*

*λόγος γὰρ ἔκ τ' ἀδοξούντων ἴων*

*καὶ τῶν δοκούντων αὐτὸς οὐ ταυτὸν σθίνει.* *Eur. Hec.* 294.

*ὄρω τὰ τῶν θεῶν, ὡς τὰ μὲν πυργούσ' ἄνω*

*τὸ μὲν δὲντα, τὰ δὲ δοκοῦντ' ἀπώλεσαν.* *Eur. Troad.* 608.

*ἔδοκασίν τε τῶν πάλαι γενεῆ ἄπλοτέροισιν.* *Pyth.* vi. 40.

57. κίνδυνον πολὺν τεμείν σιδάρῳ. *Eur. Heracl.* 758.  
 ἔκριναν μέγα νείκος ὁμοίου πολέμοιο. *Hom. Od.* XVIII. 264.  
 'Quo multæ magnæque *secantur* iudice lites.'  
*Hor. Epist.* I. XVI. 42.  
 'Ridiculum acri  
 'Fortius ac melius magnas plerumque *secat* res.'  
*Hor. Sat.* I. X. 15.

58. The Corinthians at the Trojan war were under the immediate command of Agamemnon.

οὐ δὲ Μυκήνας εἶχον, εὐκτίμενον πτολίεθρον,  
 ἀφνειὸν τε Κόρινθον, εὐκτιμένους τε Κλεωνάς,  
 \* \* \* \* \*  
 τῶν ἑκατὸν νηῶν ἦρχε κρείων Ἀγαμέμνων  
 Ἀτρεΐδης. *Hom Il.* II. 569—577.

59. τοὶ μὲν κομίζοντες, *the one party trying to fetch back.*

Euchenor appears to have been a principal chieftain amongst the Corinthians:—

ἦν δὲ τις Εὐχήμενος Πολυεΐδου μάντιος υἱός.  
 ἀφνειὸς τ', ἀγαθὸς τε, Κόρινθοσι οἰκία ναίων.

*Hom. Il.* XIII. 663.

60. Glaucus was connected with the royal family of Corinth in this way:—1. Jupiter; 2. Deucalion; 3. Hellen; 4. Æolus; 5. Sisyphus; 6. Glaucus; 7. Bellerophon; 8. Hippolochus; 9. Glaucus, who was at the Trojan war; and who recites, at *Il.* VI. 144, his genealogy, and relationship to the Sisyphidæ. He calls Corinth *Ephyre*; so that it should seem that the city went by *both* names in the Homeric age; though after the return of the Heracleids it seems to have lost the older name entirely, and thenceforward was called exclusively Corinth. Glaucus also speaks of the proverbial wisdom of Sisyphus,—

ἔστι πόλις Ἐφύρη μυχῷ Ἄργεος ἱπποβότοιο,  
 ἔνθα δὲ Σίσυφος ἔσκεν, ὁ κέρδιστος γένητ' ἀνδρῶν.

*Hom. Il.* VI. 152.

61. σφετέρου πατρός, *their grandfather, Bellerophon.*

ἔνθα δὴ παλαίτατοι

θάσσοσι σεμνὸν ἀμφὶ Πειρήνης ὕδαρ. *Eur. Med.* 68.

62. βάθην, *rich.*

ἔξελθε πρὸς Λέρνης Βαθὴν

λειμῶνα. *Æsch. Prom. Vinct.* 652.



Dissen remarks, that this sense of *fertile* arose from the circumstance of *low, marshy* lands, being the most productive. The justice of this observation may fairly be doubted. The word, applied to *land*, ought rather to mean *depth of soil*, not *lowness of situation*; and so would be exactly opposite to the expression of Thucydides, 1. 2,—τὴν γοῦν Ἀττικὴν, ἐκ τοῦ ἐπὶ πλείστον διὰ τὸ λεπτογέων ἀστασίαστον οὔσαν, *in consequence of its poverty of soil*.

63. 'Gorgonis anguicomæ Perseus superator.' *Ov. Met.* iv. 698.

'Anguiferumque caput dura ne lædat arena.' *Ibid.* 740.

65. πρὶν γε, *that is to say, until*.

— In the 20th verse Corinth is celebrated as the inventor of the bit for horses, which we here see was the gift of Minerva. This goddess often appears on Corinthian coins with the title of Χαλιῶνιτις; a proof that the legend of Pegasus was popular at Corinth.

67. ὕπαρ, *Lat.* 'sopor,' *a real vision*.

οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν, ὃ τοι τετελεσμένον ἔσται.

*Hom. Od.* xi. 547.

Χαῖρ', ἐπεὶ οὐκ ἐφάμην ὄναρ ἔμμεναι, ἀλλ' ὕπαρ ἦδη. *Od.* xx. 90.

πότερον καθεύδομεν καὶ πάντα ἃ διανοούμεθα ὀνειρώττομεν, ἢ ἐγρηγόραμέν τε καὶ ὕπαρ ἀλλήλοις διαλεγόμεθα. *Plato. Theæt.* 158, b.

κῆκρυα πρῶτος ἐξ ὀνειράτων ἃ χρῆ

ὕπαρ γενέσθαι. *Æsch. Prom. Vinc.* 485.

68. φίλτρον, *this charm, i. e. the bit*.

69. Δαμαίφ, *the subduer of the horse*; i. e. Neptune: for this god was not only regarded as the creator,—

'Tuque oh! cui prima frementem

'Fudit equum magno tellus percussa tridenti,

'Neptune;' *Virg. Georg.* 1. 12;

but the breaker-in of the horse. The bull was the proper victim to offer to Neptune;—

'Taurum Neptuno, taurum tibi, pulcher Apollo.'

*Virg. Æn.* iii. 119.

— πατρί, *the father of Bellerophon*, who however was commonly regarded as the son of Glaucus. Homer, *Il.* vi. 155, says,—αὐτὰρ Γλαῦκος ἔτικτεν ἀμόμονα Βελλεροφόντην: but v. 191, he says Prætus learnt that Bellerophon was the child of a god:—ἀλλ' ὅτε δὴ γίγνωσκε Θεοῦ γόνον ἦν ἶοντα. Hercules also was regarded as the son of

Jupiter, as well as Amphitryon. That Neptune should be confounded with Glaucus, is nothing wonderful; for γλαῦκος is a natural epithet of a sea-god.

69. δείξον, *offer*, properly, *exhibit*. Virgil uses *indico* in this sense:—

‘Divûm templis *indicit* honorem.’ *Virg. Æn.* i. 632.

‘Sonantem Palladis Ægida.’ *Hor. Od.* III. iv. 57.

72. ἐπᾶλτο, *jumped up*. Vid. *Nem.* vi. 52, *note*. This word seems clearly to be connected with the Homeric ἐπάλμενος, and it is better to take it as an imperfect from ἐπαλμαι, than, as the Lexicographers in general do, as a syncopated form of ἐφάλετο. ἐπάλμενος is assumed to be an aor. 1. pt. for ἐφάλαμενος; but Homer uses it as a *present* participle.

73. τέρας, *the bit*.

74. *He joyfully went to seek for the Corinthian seer*, (Polyidius, son of Cæranus.)

— βωμῶ. In a passage of the *Iliad*, VIII. 441,—ἄρματα δ’ ἀμ βωμοῖσι τίθει, κατὰ λίτα πετάσσας,—the word βωμός means simply *an elevated spot of ground*. This probably was its original meaning. If this explanation be admitted, the word is exactly equivalent to ‘*altare*,’ *a high place*.

“Then I said unto them, What is the high place whereunto ye “go? And the name thereof is called Bamah unto this day.” *Ezekiel*, xx. 29.

— ἀνὰ βωμῶ, *at the altar*, properly, *on*. Perhaps we may understand the steps at the base of the altar, on which Porseus slept.

76. Dreams were accounted sacred, and supposed to convey intimations of the divine will to man, from very early antiquity. It is sufficient to mention the interpretation of Pharaoh’s dream by Joseph. Homer says,—καὶ γὰρ τ’ ὄναρ ἐκ Διός ἐστι. *Il.* i. 63. As supernatural communications were supposed to be made in sleep, oracles were sometimes sought in this manner. Herodotus, in his account of the temple of Jupiter Belus (i. 182.) at Babylon, tells us that the god visited his temple by night, when the priestess slept there; and observes that the same thing took place at the Patarean temple of Apollo in Lycia. Cicero, *de Divinat.* i. 43, says, that at Lacedæmon, ‘Non contenti vigilantibus curis, in Pasiphææ fano, quod est in ‘agro propter urbem, somnianti causa incubabant, quia vera quietis ‘oracula ducebant.’

So Virgil says of the oracle of Faunus, *Æn.* vii. 85:—

‘ Hinc Italæ gentes, omnisque Ænotria tellus,  
 ‘ In dubiis responsa petunt. Huc dona sacerdos  
 ‘ Quum tulit, et cæsarum ovium sub nocte silenti  
 ‘ Pellibus incubuit stratis, somnosque petivit;  
 ‘ Multa modis simulachra videt pallentia miris,  
 ‘ Et varias audit voces, fruiturque deorum  
 ‘ Colloquio, atque ininis Acheronta affatur Avernis.’

76. *νύκτ’ ἀπὸ κείνου χρήσιος*, *by night, after receiving his (the seer’s) divine instruction.*

The word *χράω* meant *to give answer from an oracle*; *χράομαι*, (in med. v.) *to consult an oracle*; *χρήσιος*, *a divine answer*. The derivatives retained the same meaning; *χρηματισθέντες κατ’ ὄναρ*. *Div. Matth.* ii. 12, *having been forewarned in a dream.*

77. *πατέρ’ Οὐρανιδᾶν ἐγχεικέρανον Ζῆνα.* *Pyth.* iv. 194.

78. *The golden bit, that subdued the fiery spirit of Pegasus*; literally, *the spirit-taming gold.*

81. *καρταίπους* is said to be a Delphian and Corinthian term for a bull: Böckh thinks it possible that it was the first word used in some Delphian oracle; and afterwards came by custom, or association of ideas, to bear this sense. Properly, it is an adjective, signifying *strong-footed*; and so would be much like *εἰλίποδες*, the common epithet of oxen, *stumping heavily with their feet.*

*αὔρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν.* *Hom. Il.* i. 459.

— *Γεαόχφ*, i. e. *γαιαόχφ*; similarly, *ἔολε* is put for *αλόλε*; *μετέωρος* comes from *αἰώρα*; *ποιεῖν* is used for *ποιεῖν*, *unde Lat.* ‘*poesis*’; *πῶα* for *ποιία*; and *γεωγρόφος*, *γεωμόρος*, *γεωργός*, come from *γαῖα*, *γῆ*. Böckh thinks himself justified by these analogies in reading *γεαόχφ* in the present passage,—the metre requiring the first syllable to be short.

82. *Ἄθανα Ἰππία*, i. e. *Χαλινίτιδι*. Pausanias says, in his account of the *Antiquities of Corinth*, lib. II. iv. 5, —*τὸ δὲ ἱερὸν τῆς Ἀθηνᾶς τῆς Χαλινίτιδος πρὸς τῷ θεάτρῳ σφίσιον ἐστίν.*

83. I have adopted the reading of Kayser’s manuscript, and inserted *δέ*. But I cannot think him right in construing *κούφην* with *ἐλπίδα*.

— The right order and full construction of the words is, —*δύναμις δὲ θεῶν τελεῖ τὴν παρ’ ἄρκον καὶ τὴν παρὰ ἐλπίδα κτίσιν, ὡς κούφην*

κτίσιν. *Æsch. Suppl.* 93,—πάν ἄπονον δαιμόνιον. This is Paley's reading; and it seems the best.

πολλάκι παρ δόξαν τε καὶ ἐλπίδα γίγνεται εὐρεῖν  
ἔργ' ἀνδρῶν, βουλαῖς δ' οὐκ ἐπέγεντο τέλος. *Theogn.* 639.

83. κτίσιν, *accomplishment*. κτίζω is repeatedly used by Æschylus in the sense of 'efficio':—ὡς πολλὰς Περσίδων μάταν ἔκτισαν εὐνίδας ἢδ' ἀνάνδρους. *Pers.* 288. ἐλεύθερόν σε τῶνδε πημάτων κτίσει. *Choeph.* 1060. τελευτὰς δ' ἐν χρόνῳ πατήρ ὁ παντόπτας πρηνεμεῖς κτίσειε. *Suppl.* 138.

84. *And so the valiant Bellerophon quickly (ὄρμαίνων) subdued the winged horse, putting the bit (literally, the mild charm, which has just been called, v. 68, φίλτρον ἵππειον) round his jaw.*

85. γέννι. This is Hermann's correction, for the old reading γέννι. Some MSS. have γένν', as if the final ι were elided before the first syllable of the next verse; but this would make a false quantity, for the metre requires the ν to be long. The form γέννι is like πληθυί.

ἐπεὶ οὐ ποτ' ἐνὶ πληθυί μένεν ἀνδρῶν. *Hom. Il.* xxii. 458.

εἰ δ' αὖ με πληθυί δαμασαιατο μῶνον ἔοντα. *Od.* xvi. 105.

Ἐκτορος ἀμφὶ νέκυι καὶ Ἀχιλλῆϊ πτολιπόρθῳ. *Il.* xxiv. 108.

So, in Latin, *curru, gradu, &c.* are used for *curruī, graduī, &c.*

Böckh also supports this reading by the analogy afforded by the datives κέρα, σέλα, γήρα. The verse that he quotes from Theocritus, *Idyll.* xxvi. 17,—πέπλωσ ἐκ ξωστήρος ἐπ' ἱγνυί ἀνειρύσασαι, is doubtful; for ἱγνύ', an elided form of ἱγνύα, is a better, and more approved reading. The neuter form γέννι, but with the last syllable *short*, occurs *Eurip. Androm.* 1181,—ὦ φίλιον στόμα καὶ γένν καὶ χέρες.

86. ἐνόπλια ἔπαιζεν, *he performed the Pyrrhic dance*. This exercise was called ἐνόπλιος ὄρχησις.

87. σὺν κείνῳ, *by the aid of Pegasus*. Homer, *Il.* vi. 179, gives an account of the same wars, in which Bellerophon was engaged:—

πρῶτον μὲν ῥα Χίμαιραν ἀμαιμακέτην ἐκέλευσεν  
πεφύμεν· ἢ δ' ἄρ' ἔην θεῖον γένος οὐδ' ἀνθρώπων,  
πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ Χίμαιρα,  
δεινὸν ἀποπνεύουσα πυρὸς μένος αἰθομένοιο.  
καὶ τὴν μὲν κατέπεφνε, θεῶν τεράεσσι πιθήσας·  
δεύτερον αὖ Σολύμοισι μαχίστατο κυδαλίμοισι.  
καρτίστην δὲ τήνδε μάχην φάτο δῦμεναι ἀνδρῶν·  
τὸ τρίτον αὖ κατέπεφνεν Ἀμαζόννας ἀντιανείρας.

88. *Vid. Ol. 1. 6.*

— κολπων.

‘Thou art

‘As glorious to this night, being o’er my head,  
 ‘As is a winged messenger of heaven,  
 ‘When he bestrides the lazy-pacing clouds,  
 ‘And sails upon *the bosom of the air.*’

ROMEO AND JULIET, *Act II. Scene 2.*

‘Full many a flower is born to blush unseen,  
 ‘And waste its sweetness on the *desert air.*’ GRAY’S ELEGY.

89. The fable of the Chimæra is variously explained, as a volcanic mountain infested by lions, wild deer, and serpents; or by three different hordes of barbarians.

The Solymi, according to some, were Lycians; others say they were afterwards called the Pisidians; Hesychius calls them a Seythian tribe; others call them Isaurians. Pliny says they had been so totally destroyed, that no vestige of them remained in his time. Tacitus, with that ignorance of Jewish history so uniformly to be observed in the Roman writers, says,—‘Clara alii tradunt Judæorum initia; Solymos, carminibus Homeri celebratam gentem, conditæ urbi Hierosolymam nomen e suo fecisse.’ *Hist. v. 2.*

91. Pindar uses the form σωπάω for σιωπάω here, and at *Isthm. 1. 63*,—πολλάκι τὸ σεσωπαμένον εὐθυμίαν μείζω φέρει. Böckh quotes from Hesychius,—Σωπιάνουσι οἱ κύνες, παρὰ Ξενοφῶντι; and approves Schneider’s correction of the word to σιωπαίνουσι: but perhaps σιωπαίνω would be the better alteration. As for διεσώπησε, in *Xenoph. Mem. lib. III. vi. 4*, it is generally admitted to be an error, for διεισώπησε, a word several times used by him in the sense of *stopping in the midst of conversation*. Apollonius Rhodius, 1, 685, has the word βώσεσθε for βιώσεσθε;—

πῶς τῆμος βώσεσθε, δυσάμμοροι;

The fate which befel Bellerophon, and which Pindar passes over in silence, was, that he was thrown from Pegasus, and killed:—

‘Exemplum grave præbet ales

‘Pegasus, Tyrrenum equitem gravatus

‘Bellerophontem.’ *Hor. Od. IV. xi. 26.*

Bellerophon was fabled to have fallen at Tarsus in Cilicia; and the Greeks considered the town as named after this adventure,—τάρος signifying *a fetlock*; as if Pegasus had stumbled here; to which Juvenal alludes, *Sat. III. 118*;—

‘Ripa nutritus in illa,

‘Ad quam Gorgonei delapaa est penna caballi.’

The Greeks falsified history and reason, to gratify their national vanity: etymologies and facts were distorted and misrepresented, to accommodate Grecian fable. The town of Tarsus was not founded by Greeks, and therefore could not originally have had a Greek name, any more than Carthage, which was a Phœnician colony, could originally have had the Greek name of βύρσα, *a hide*.

91. τὸν δέ, i. e. *Pegasus*.

καὶ Πήγασος ἵππος,  
τῷ μὲν ἐπώνυμον ἦν, ὅτ' ἄρ' Ὀκεανοῦ περὶ πηγὰς  
γένθ', ὁ δ' ἄορ χρύσειον ἔχεν μετὰ χερσὶ φίλῃσι.  
χῶ μὲν ἀποπτάμενος, προλιπὼν χθόνα μητέρα μῆλων,  
ἵκετ' ἐς ἀθανάτους. Ζηνὸς δ' ἐν δώμασι ναίει  
βροντῆν τε στεροπῆν τε φέρων Διὶ μητιόεντι.

*Hes. Theogon.* 281.

93. *But it is right that I, sending the arrows of my poetry straight (literally, a straight whirl of javelins,) should not violently hurl (καρτύνειν) the majority of my darts beside the mark; i. e. should not digress too much from my proper subject.*

95. ἄλλ' εὖ καρτύναντες εἰαῖς ἐνὶ χερσὶν ἐρετμά.

*Apollon. Rhod.* 11. 332.

96. *For I am come as a willing minister to the Muses, who sit on glorious thrones, and to the Oligæthidæ, in all that refers to (τὰ δέ) the Isthmian games, as well as the Nemean.*

97. προξενία δ' ἀρετῆ τ' ἦλθον

τιμᾶρος Ἴσθμιαῖσι Λαμπρομάχου μίτραϊς. *Ol.* 1x. 83.

Θεανδρίδαισι δ' ἀεξιγυίων ἀέθλων

κάρυξ ἐτοῖμος ἔβαν

Ὀλυμπία τε καὶ Ἴσθμοὶ Νεμέα τε συνθέμενος. *Nem.* 1v. 73.

98. *And in few words I will sum up and proclaim all, and the pleasant voice of the good sworn herald (literally, the honey-tongued sworn voice of the virtuous herald) shall side with me (as a witness that the Oligæthidæ gained the victory) sixty times at each place; viz. the Nemean and Isthmian games respectively.*

99. The crier at Olympia was sworn to give righteous judgment, in awarding the prize.

102. εἴοικεν, *I suppose, of course.*

103. *I will make known their future victories then; i. e. when they have been gained.*

104. Ζεῦ πάτερ, πᾶν δὲ τέλος ἐν τῖν ἔργων. *Nem.* x. 29.

‘Exitus in Dis est.’ *Ovid. Ep.* xx. 44.

‘Vivat an ille

‘Occidat, in Dis est.’ *Ovid. Met.* vii. 23.

105. *If, however, the hereditary good fortune of the family should go on, I will hand over these things to Jupiter and Mars to accomplish.*

ὁ δὲ λοιπὸς εὐφρων ποτὶ χρόνος ἔρποι. *Nem.* vii. 67.

106. The family of Xenophon is particularly commended to Jupiter, as the tutelary god of Olympia, and to Mars, as being especially worshipped at Corinth. Pausanias, v. 18. 1, describing the chest of Cypselus, says,—ἔστι δὲ καὶ Ἄρης ὄπλα ἐνδεδικώς Ἀφροδίτην ἄγων· ἐπίγραμμα δὲ Ἐννάλιός ἐστιν αὐτῷ.

107. Ἄρκας ἀνάσσω is Hermann’s emendation for Ἄρκας ἀνάσσω, an objectionable reading, because Pindar does not elide the final ι, unless it come after double σ, and because ἀνάσσω could hardly be used so immediately before ἀναξ. Hermann quotes *Nem.* viii. 40,—αὔξεται δ’ ἀρετὴ χλωραῖς ἐέρσαις ὡς ὅτε δένδρεον ἄσσει.

Kayser thinks ἀνάσσω a gloss, added by some one, by way of explanation of ἀναξ βωμός. The altar of Jupiter, on the summit of mount Lycæus, commanded a view of a great part of the Peloponnese: hence, called *king of Lycæus*. Hermann’s emendation, though ingenious, is not altogether satisfactory. In the passage from the eighth Nemean ode, the word ἄσσειν is used in the sense of *springing up, growing*; not, *standing up*. Kayser proposes ὄσα τ’ Ἄρκασιν ἄθλοισι, or ἄτ’ ἐν Α. α. Excellent readings, but destitute of authority.

108. Pausanias says of this altar, *lib.* viii. 38. 5,—ἔστι δὲ ἐπὶ τῇ ἄκρῃ τῇ ἀνωτάτῳ τοῦ ὄρους γῆς χῶμα, Διὸς τοῦ Λυκαίου βωμός, καὶ ἡ Πελοπόννησος τὰ πολλὰ ἐστὶν ἀπ’ αὐτοῦ σύνοπτος.

109. Αἰακιδᾶν εὐερκέος ἄλσος, *the well-walled temple of the Æacidae*, either means Ægina itself, or the Æaceum built there.

112. The games of Eubœa were the Geræstian, sacred to Neptune, established in commemoration of the shipwreck which the Greeks suffered at Caphareus, on their return from Troy; and the Amarynthian, held at Amarynthus, and dedicated to Diana.

— I have put a comma, instead of a full stop, after Εὐβοία.

113. μάσσονες ἢ ὡς ἰδίμεν, *more than you can understand*; i. e. so as to number.

The Lexicons say that *ιδέμεν* is an Epic form of *ιδεῖν*, which it may be ; but I rather think Pindar meant it to be the infinitive, for *εἰδέναι*.

114. The two last verses are difficult : however they are interpreted, the conclusion of the ode is abrupt and poor. The generality of editors have taken *ἄνα* to be the vocative of *ἄναξ* ; but I cannot think that the word would be put before *Zeū*, and separated from it by the verb *ἐκνεύσαι*. Nor do I see how *ἐκνεύσαι* can be applied to the Oligæthidæ : it should rather apply to the poet himself. Kayser takes *ἄνα* to mean *ἀνάστηθι*,—‘*Arise, o Pindar ; swim out (of your present work) with nimble foot.*’ But I do not see the force or meaning of *ἄνα*, *arise, awake*, at the end of an ode ; nor can *ἐκνεύσαι* be taken as the imperative of the aor. 1. med. There is also a very great harshness in addressing two different persons, in two successive verses. *ἄνα* is Pauw’s arbitrary alteration ; the manuscripts have *ἀλλά*. But this word violates the metre. I am disposed to think that Pindar wrote *ἄμα*, and I have ventured to print it in the text. I understand *δός* before *ἐκνεύσαι*, which may be got out of *διδούς*.

115. *Zeū, Zeū, τέλειε, τὰς ἐμὰς εὐχὰς τέλει.* *Æsch. Agam. 973.* Böckh arbitrarily reads *δίδοι* for *διδούς*, which I have restored. *αἰδῶ διδούς, giving me reverence ; i. e. making me pious and reverential towards yourself.*



## ARGUMENT OF THE FOURTEENTH OLYMPIC.

---

Asopichus, son of Cleodamus, of Orchomenus, gained the boy's prize in the Stadium, *Ol.* 76; B. C. 476. Scamander, of Mitylene, gained the man's prize at the same time. Pindar celebrates the Graces, whom he addresses as tutelar deities of Orchomenus, (and who probably had a temple on the banks of the Cephissus, where this ode was sung by a chorus of boys;) and requests them to look favourably on the procession which Asopichus is now conducting in their honour. He concludes by desiring Echo to convey the news of Asopicus' victory to his father Cleodamus in Hades.

NOTES ON THE FOURTEENTH OLYMPIC.

1. Böckh, without any but the doubtful authority of one manuscript, altered λαχοῖσαι to λαχοῖσαν, and read the two verses thus—

Καφισίων ὑδάτων

λαχοῖσαν αἶτε ναίετε καλλίπωλον ἔδραν.

But λαχοῖσαν is a bad reading in point of sense, and by being placed in the 2nd verse, disturbs and destroys the character of the metre.

There can be no objection to leaving the final syllable of the word open; and the antistrophe in φίλῃσι, being half of a compound word, may very well end a verse.

I have therefore restored λαχοῖσαι, and have altered Böckh's disposition of the first verse of the strophe and antistrophe.

—καλλίπωλον.

Ἴλιον εἰς εὐπωλον ἄμ' Ἀργείοισιν ἐπέσθην. *Hom. Il. v. 551.*

\* εὐίππου, ξένε, τᾶσδε χώρας

ἴκον τὰ κράτιστα γᾶς ἔπαυλα. *Soph. Œd. Col. 668.*

And *v. 711*,—εὐίππον, εὐπωλον, εὐθάλασσον, applied to Athens.

4. *Protectors of the Minyæ, descended from an ancient line.*  
The Minyæ were ancient inhabitants of Orchomenus.

5. σὺν ὕμνῳ, *it is by your aid.*

7. σοφός. *Vid. Ol. i. 9.*

8. I have adopted Schneidewin's correction, οὐδέ for οὔτε.

— Kayser thinks σεμνᾶν a bad epithet for Χαρίτων, and wishes to read ἀγνᾶν; but *vid.* next note.

9. δαίτας. The Graces are twice mentioned in Horace as being present at feasts:—

‘Ternos ter cyathos attonitus petet

‘Vates; tres prohibet supra

‘Rixarum metuens tangere Gratia.’ *Od. III. XIX. 14.*

- ‘Te Liber, et si læta aderit Venus,  
 ‘Segnesque nodum solvere Gratiae,  
 ‘Vivæque producent lucernæ  
 ‘Dum rediens fugat astra Phœbus.’

*Od. III. XXI. 21.*

βατέ, σεμναὶ Χάριτες, ἴτε. *Eur. Hel. 1341.* As the life of the gods is perfectly joyous and sweet, the Graces are said to be the controllers of all things in heaven.

11. ἐν δ' ἦν ἀθανάτων ἱερὸς χορὸς· ἐν δ' ἄρα μέσσοι  
 ἡμερόεν κισθάριζέ τι Λητοῦς καὶ Διὸς νίδος  
 χρυσεῖη φόρμιγγι· θεῶν δ' ἔδος ἄγνυτ' Ὀλυμπος.

*Hes. Sc. Herc. 201.*

13. τρεῖς δὲ οἱ Εὐρυνόμη Χάριτας τέκε καλλιπαρήσους  
 Ὠκεανοῦ κούρη, πολυήρατον εἶδος ἔχουσα,  
 Ἀγλαίην τε καὶ Εὐφροσύνην, Θαλίην τ' ἐρατεινήν.

*Hesiod. Theogon. 906.*

15. ἐπάκοος. Here is certainly a harsh instance of transition from the plural to the singular, though in invocations transitions are not unusual; as *Hom. Od. III. 43*,—

εὖχεο νῦν, ὃ ξεῖνε, Ποσειδάωνι ἄνακτι.

τοῦ γὰρ καὶ δαίτης ἠντήσατε δεῦρο μολόντες.

There is however no harshness in this instance: the two numbers are in two different sentences; and when a person is addressed, either at the head of a body of men, or as one of a multitude, there is nothing improper or offensive in an occasional change of number. But to use the words *παῖδες ἐπάκοος γένεν* together, is so violent, as to be, perhaps, without a parallel. The old reading of this passage was, *ἐπάκοοι νῦν*,—*γένεσθε* being understood. Both Hermann and Dissen read *ἐπάκοοι τανῦν*. Kayser's manuscript has *ἐπάκοοι νῦν*, with the gloss, *ἀκροαταὶ γενήθητε*.

16. ἰδοῖσα, ‘placido lumine videns.’ *Vid. Ol. VII. 11.*

17. κούφα βιβῶντα τόνδε κῶμον, *this victorious procession, that trips along happy and light-hearted.* τρόψ, ‘modo,’ *measure.*

— ἐν, *by.* *Isthm. IV. 30. Nem. XI. 17*,—ἐν λόγοις δ' ἀστῶν ἀγαθοῖσιν μιν αἰνεῖσθαι χρεῶν. Thucydides also has—τὰ μὲν πρότερον πρᾶχθέντα ἐν ἄλλαις πολλαῖς ἐπιστολαῖς ἴστε. *VII. 11.*

17. μελέταις means either *the care* bestowed on the composition and singing of the ode, or the ode itself.

20. ἔκατι, *by means of*; as *Æsch. Choeph.* 435,—πατὴρ δ' ἀτίμωσιν ἄρα τίσει, ἔκατι μὲν δαιμόνων, ἔκατι δ' ἐμῶν χερῶν. *Vid. Pyth.* v. 9.

— μελανοτείχεα is Bockh's alteration of μελαντείχεα, to suit the 8th verse of the strophe. I would rather preserve μελαντείχεα. There is possibly some corruption in the reading σεμνῶν.

21. Ἄχοί. Echo was fabled to have some mysterious connexion with Hades. ἔνθεν τις ἤχῳ χθόνιος ὡς βροντῇ Διός. *Eur. Hipp.* 1201. The idea possibly arose from the fact, that the most powerful echoes are sent forth from caverns, subterranean passages, &c. There is a further propriety in addressing Echo on the present occasion, because that Nymph fell in love with Narcissus, son of Cephisus. Sophocles addresses Echo as a goddess of Hades:—ὦ χθονία βροτοῖσι φάμα, κατὰ μοι βόασον οἰκτρὰν ὅπα τοῖς ἔνερθ' Ἀτρείδαις. *Electr.* 1066.

21. κλυτὰν, *loud.* καὶ ἤμελγε κλυτὰ μῆλα. *Hom. Od.* ix. 308.

22. υἱὸν εἶπης, *you may tell him about his son.*

23. κόλποις. *Vid. Ol.* ix. 87.

'Towers and battlements it sees,

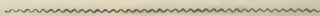
'Bosom'd high in tufted trees.' *MILTON, Allegro.*

24. πτεροῖσι, *crowns.* πολλὰ δὲ πρόσθεν πτερὰ δέξατο υἱκᾶν. *Pyth.* ix. ult. Victory was represented winged; which will account for this image. Victory lifted a man, as it were, from the earth. *Ol.* ix. 19,—ὄθεν στεφανῶν ἄντοι κλυτὰν Λοκρῶν ἐπαείροντι ματέρ' ἀγλαόδενδρον.

'Tentanda via est qua me quoque possim

'Tollere humo, victorque virum volitare per ora.'

*Virg. Georg.* iii. 8.



NOTES, &c.



## INTRODUCTION TO THE NOTES.

---

IN venturing to submit these Notes on the Pythian Odes to the public judgement, I am anxious to remind the reader of the object which I propose to myself in this work ; which is, not to throw any new light upon Pindar, but to furnish such assistance to the Student as may enable him, and I trust may induce him, to study the works of this magnificent writer. I have therefore thought it best, and most consistent with my plan, to write these Notes in English. It would be mere affectation to say that it would not have given me more trouble to write them in Latin : but I hope I shall gain credit for sincerity, when I state, that it was no desire to save myself trouble, which induced me to write these Notes in the one language rather than the other.

Since my publication of the Olympic Odes, I have been most anxious to gain any additional information on my subject, and more especially to learn, so far as my labours have attracted public attention, in what particulars they are defective, and in what respect I can improve the system I have laid down for my observance. Now there are two points on which I think it right to state the result of such reflections and enquiries as I have been able to make, however unsatisfactory that result may be : I mean, the supposed musical character of Pindar's Poetry, and the nature and office of his Chorus.

An opinion has of late gained much ground amongst the German scholars, that the poetry of Pindar is constructed upon musical principles ;\* and Thiersch, in the introduction to his translation of

---

\* " Hæckh has attempted to divide the ancient melody to Pindar's first Pythian into "rhythmical phrases, after the modern fashion ; and has partly succeeded : but the sense " of the poetry has suffered in a way scarcely to be paralleled, except by some instances " of modern psalmody. Burney's arrangement of the same melody is as bad in a different " way, but it has the merit of paying more respect to the sense." *Donkin on the Rhythm of Ancient Greek Music. Classical Museum, vol. II. p. 114.*

our poet, has elaborated this theory with exemplary diligence. To this theory, however, it seems to me that there are insuperable objections; for, before we can presume to reduce a Greek poem to the rules and harmony of Greek music, it is absolutely necessary that we should have a competent knowledge of the music itself. But of this we know positively nothing; neither have we any knowledge of the real vocal effects of accent and quantity, in the flourishing period of Greek literature.\* Until these two essential defects are remedied, it seems to me impossible that any musical theory, applied to the poetry of Pindar, can have a solid and assured foundation. Still it may be urged, that an hypothesis ought to be judged of by its own merits, and by its accounting or failing to account for the phenomena with which it has to deal: and I feel that my own ignorance of musical science renders me very unfit to be a judge of the details of this musical theory. I have therefore requested the assistance of a gentleman of profound musical knowledge. Mr. Schönerstedt, Teacher of German at Eton College, has, at my solicitation, examined Thiersch's remarks on this subject with the minutest accuracy, and, I need hardly add, with the highest skill. The result of his examination into this matter is, an entire conviction of the unsoundness of Thiersch's theory. But I feel that I cannot do better than present the reader with Mr. Schönerstedt's observations in his own words:—

'It is most likely,' says he, 'from the excellence of the Lyric poetry which has come down to us from the Greeks, that many people fancy their music must have attained the same degree of excellence as our own. We must not however forget this material point, that Music and Poetry cannot be exhibited in their highest character at one and the same time, without the one proving detrimental to the other. And it would not be difficult to explain to any person, however little skilled he may be in music, that where

---

\* "In modern music there is melody, harmony, time, and rhythm. In ancient Greek music there was melody, certainly; harmony, probably not; time there must have been, by the same necessity, that there is space in painting; and if rhythm be proportion of times, then there must have been rhythm too, as there must be *some* proportion between the lines in a picture. But was there rhythm or time in the modern technical sense?" *Class. Mus. Vol. II. p. 110.*



' words and music are delivered together, the one must always be  
 ' favoured at the expense of the other, and treated as predominant.  
 ' Thus the musical composer will regard the words as of very  
 ' secondary importance in the performance of his production ; and he  
 ' is perfectly right in so doing. How many persons go nightly to  
 ' the Italian Opera, and are highly delighted, without understanding  
 ' a word of the language ! The poet, on the other hand, will allow  
 ' nothing to be going on during the performance of his Tragedy or  
 ' Ode, that may directly or indirectly interfere with even the most  
 ' trifling effect he has calculated on producing.

' Now those who are acquainted with the works of Pindar, are  
 ' also aware of the causes that gave birth to them. Then let us take  
 ' Pindar himself as one of his own χορευοί, delivering his song in  
 ' praise of the hero of the day. Is it not natural to suppose that his  
 ' hero, whose greatest desire was fame, would be jealous of the loss  
 ' of even one single syllable of the poem dedicated to his own glory,  
 ' for the sake of any scientific accompaniment ? I doubt very much  
 ' whether Apollo himself could have gratified such a man by his  
 ' music, as much as by the poet's words, delivered publicly to the hero,  
 ' when surrounded by an excited multitude, who looked upon him  
 ' as the happiest of mortals on account of this incense thus offered  
 ' to him by the poet. It may therefore naturally be inferred, that  
 ' during the recitation of such poems, music would only be employed  
 ' in a subordinate character ; and had Pindar possessed a highly  
 ' refined talent for music, it appears incredible that he could have  
 ' made use of it to advantage during the recitation of his verses.  
 ' Hence it appears probable, more especially when we take into  
 ' account the number of his verses and the length of their metre,  
 ' that Pindar sang in the manner of a musical Improvisatore, and  
 ' made use of his music in the style of a recitation.

' But let us now proceed to the musical means Pindar had at his  
 ' command. Even with the different scales and intonations which  
 ' Thiersch and other authors give of the simple and compound  
 ' tetrachord, all would admit of but a very poor comparison with the  
 ' music of the present day. Thiersch plainly expresses as much in  
 ' p. 52, though in p. 46, after speaking of the different characters, and  
 ' the judicious application of them, by which the ancients effected

' their scientific productions, he praises the sweetness and power of  
 ' those tones, of which such singular and astonishing accounts have  
 ' reached us. But however astonishing these accounts may be, it is  
 ' yet more difficult to discover how they are to be justified. For as  
 ' to melody, every one knows how poor the very best instrumental  
 ' performance is on an instrument that is without a *legato*, and  
 ' which possesses but a very indifferent *sostenuto*. And with regard  
 ' to their harmony, one has only to examine their different keys and  
 ' intonations, to see at once that the ancient tetrachord could have  
 ' had but very little power. But Thiersch seems to convict himself  
 ' of ignorance of the science of music, in denying the ancients the  
 ' use of the 3rd and 7th. For even in the scale he gives in the  
 ' compound tetrachord, as used by Pindar, the notes are *E, F, G, A,*  
 ' *C, D, E,* which would at once afford the key of *A* minor, <sup>*A, C, E,*</sup>  
 ' and the modulations of the 5th, or the dominant, with the flat 7th,  
 ' and that by merely turning *G* natural into *G* sharp. According to  
 ' Thiersch, the two outer strings of the tetrachord are represented as  
 ' fixed, whereas the two inner or middle strings were capable of  
 ' being relaxed or drawn up. He says, p. 40, ' It is clear that each  
 ' ' tetrachord could only be tuned into one character, and that cha-  
 ' ' racter could only be tuned into one key ; consequently they were  
 ' ' obliged to tune the middle strings according to the key in which  
 ' ' they wished to play.' The player therefore must have known how  
 ' to alter these strings, according to the exigencies of the piece he  
 ' was performing, particularly if we may believe those Authors who  
 ' tell us that Lasus of Hermione, Pindar's instructor, had already  
 ' written, even at that period, a treatise on the Theory of Music.  
 ' But we may very easily see what would be the opinion of modern  
 ' composers upon this monotonous modulation, by observing their  
 ' constant anxiety to change the key, even in most interesting short  
 ' pieces, for the purpose of avoiding monotony. One may see this in  
 ' Rossini's " Dal tuo stellato Soglio," Mozart's " Der Hölle Rache,"  
 ' the " Russian Minka," &c.

' Thiersch likewise gives us a minor Æolic harmony for some of  
 ' Pindar's most animated songs, which generally speaking would be  
 ' totally incomprehensible to the musician of the present day. Con-  
 ' cerning the wind instruments employed by the ancient Greeks, he  
 ' merely mentions that they were chiefly used for sacred purposes,

‘ dances, &c. Of the scientific νόμοι for the flute, the Pythian is said to have ranked the first. Some wind instruments are likewise said to have been used as accompaniments ; but if that were the case, the principal parts could not have been of a very refined character ; for Alcibiades, in Plutarch, says, that even in his day the playing of the flute required such exertion, that a well-known face became so distorted by it as not to be recognised.

‘ I have said more here about instrumental music than may be deemed either *à propos* or necessary ; but as this species of music is only an imitation of vocal music, we may with propriety judge of the one by the other.

‘ In corroboration of much that I have here advanced, I beg to make the following extract from the German Encyclopædia, “ Geschichte der Musik,” p. 677. vol. 6. ed. 5. “ Thus much is certain, that the inferences to be drawn from the excellence of the fine arts become very doubtful, when we attempt to apply them to music ; and are by no means confirmed by any information we possess upon that subject now : for fabulous and exaggerated accounts of the wonderful effects of music, may be explained by the mere effect of melody and metre. It even appears that music without any scientific harmony exercises a far greater power over man in a primitive state, and upon masses of people who do not understand and cultivate it as an art, than upon us. And this has been proved by the use of the most simple and rude music among savage nations.

‘ “ It seems that harmony and instrumental music in perfection were unknown to the Greeks, and that their vocal music was nothing more than a simple metrical declamation, with an accompaniment, in which the tone had rather a declamatory than a musical length, On the whole we must confess, that the means possessed by modern authors, and their repeated researches into the subject of ancient Greek music, enlighten us but very little ; and the writings of the ancients themselves are, on account of their many obscurities and contradictions, still a riddle to us.” ’

Such are the remarks of Mr. Schönerstedt, to whom I beg to take this opportunity of expressing my deep sense of obligation.

I am not aware that any authority exists for supposing the Greeks to have been acquainted with the art of musical *notation*; and, without this, it is difficult to believe that music could be scientifically understood.

If we form a judgment as to the probability of Pindar's poems having been written on musical principles, and set to music, from the internal evidence with which they furnish us, I confess it appears to me that no poetical compositions could be imagined more entirely resisting such a theory. There is in Pindar, above all poets, a marked and total absence of those redundant expletives, and that breaking up of verses into small and elided words, which seem to be absolutely essential for the proper adaptation of language to music. There is a dignity and a stability in his words, which seem to reject, or perhaps I should more justly say, to *despise* the interference or influence of music.

In the words of an admirable critic, (British and Foreign Review, No. XXII. p. 532,) "The diction of Pindar is remarkable for its force and strength: the ancients called it austere. His sentences are composed of a few large words, like a wall built of Cyclopian stones, or like a stately grove of trees which stand apart from one another, each one in its own dignity, with ample space around it. The junctures of the words are not smoothed off and polished away, so as to let them run together, and form as it were one long word of the whole sentence; but the one generally ends with such a letter as repels that with which the next begins, and so necessitates a short pause between them; and this requiring an effort and a vigour of utterance to overcome, and to mould into the flow of the rhythm, suits the athletic character of the choral dance. Pindar's language has a plainness of construction and a simple gravity, which is more like the Hebrew poetry than like any thing

“ we have been accustomed to hear called Pindaric. His majesty is “ unstilted ; it stands like a Doric pillar, based on itself.”

These observations seem to me profoundly just, but they are no less subversive of the musical theory. Of all writers, Pindar seems to be the least musical, if in the term music we comprehend the idea of *tune*. One cannot read ten verses of Homer, or a Sapphic stanza in Horace, without being sensible of a regular return of cadence in the lines,—of that in short which makes tune. But it is difficult to discover any thing of the sort in Pindar ; his metre seems to form no part of the merit, or the care of the poet. Dante has often been compared, and justly, with Pindar ; but surely no poet is less tuneful, or seems to depend less on the melody of his verse, than the author of the ‘ *Divina Commedia*.’ We need not be alarmed lest we detract from the poetry of the writer, in denying him melodious tune. It is by no means necessary for a great poet to write even in verse at all. Perhaps the truest and finest poem in the French language is the ‘ *Telemaque* ’ of Fenelon. Even Shakspeare himself was never a greater poet than when he wrote in prose.

One of the acutest thinkers in modern times, Mr. Hare, in his “ *Guesses at Truth*,” calls Livy “ the greatest Roman poet.” Mr. Macaulay, in his criticism upon Addison (*Edinburgh Review*, July, 1843) speaks thus, “ The still higher faculty of invention Addison “ possessed in still larger measure. The numerous fictions, generally “ original, often wild and grotesque, but always singularly graceful “ and happy, which are found in his essays, fully entitle him to the “ rank of a great poet,—a rank to which his metrical compositions “ give him no claim.” The same may justly be said, I think, of Walter Scott, many of whose Novels breathe a more truly poetical spirit, than his professed Poems.

It is not meant by all this, that Pindar wrote in prose ;—the very division of his Odes into Strophes, Antistrophes, and Epodes, proves the contrary. But his numbers are so various, and irregular,—so

perfectly *lege soluti*, and it is so difficult to discover any principle which guided him in the metrical structure of his verse, that in estimating his poetic genius, it is impossible to take his metrical excellencies, or demerits, into the account.

Pindar always seems to support himself by his own weight : he is a great poet, because he creates noble images, which he conveys to the mind in magnificent words. The attempt to confine the grand language of such a writer within the petty rules of music, seems little less than absurd. Pindar is too colossal to be judged of by such insignificant laws ; and were it not for the great and undoubted abilities of the men who have fathered and reared this musical theory, I should have imagined it impossible for any scholar, that was acquainted with such writings, to believe in the soundness of such a scheme.

With regard to the remaining question which I proposed to consider, *viz.* the nature and office of the Chorus of Pindar, I think it best to present the reader with a translation of the remarks of Thiersch on the subject, in the introduction to his translation of this poet ;—

‘ After discussing the question concerning the purport of the  
 ‘ Pindaric Odes, the festivals for which they were intended, and the  
 ‘ public causes which gave rise to them ; their mode of exhibition is  
 ‘ the next thing to be considered. That this was entrusted to a  
 ‘ Chorus, which delivered the Ode with a symphonious accompani-  
 ‘ ment of instruments and mimic dances, has already been shown in  
 ‘ that part of the introduction which treats of music. But here the  
 ‘ details, and especially the constitution of the Chorus, are more  
 ‘ particularly the subject of examination. The Pindaric Odes them-  
 ‘ selves afford no other information, than that the Chorus sometimes  
 ‘ consisted of men, and sometimes of boys. In the 5th Pythian, *v.*  
 ‘ 20, we read that Arcesilaus, victor at the Pythian games, “ received  
 ‘ “ the festive song of men.” And in the same Ode, *v.* 97, “ it is fit  
 ‘ “ Apollo should be exalted in the song of youths.” Compare Pyth.  
 ‘ x. *v.* 6. In the opening of the 10th Isthmian Ode, “ young men”

are called upon "to announce in a festive song to Cleander, at Ægina, the termination of all trouble." Accordingly, the poet's songs were, as might naturally be expected, performed by young men, partly on account of the joyous excitement of the occasion, partly also because the victor, who had personally gained the prize, was generally young, and consequently about the same age as those of whom the chorus consisted. However, the difficulty to which the representation of the ode was subjected, as has just been shewn, presupposes *choreutæ*, or chorus-singers, perfectly well skilled in music, such as could only be found in large numbers among nations that made music a principal part of public instruction. Therefore, the young men who represent the Ode, are called by Pindar, NEM. III. 4, "artists of festive songs." But who provided the chorus-singers necessary for the representation? The Scholiast, on PUTH. II. 3, says, that Pindar forwarded his triumphal songs by a Chorus, and therefore thinks the poet had a company of *choreutæ* at his disposal, who were made to perfect themselves in the ode, and afterwards travelled to the native place of the victor, to represent it at the festival there. As nearly the whole life of the poet was devoted to immortalize in his song the Grecian gods and heroes, the states and their victorious citizens; and as these songs were intended to be represented by a Chorus; so it is by no means improbable, that he caused a number of skilful singers to be instructed for this purpose; and they, when ready to represent his composition, either accompanied him to the festivals, or were sent thither by him. The same thing was done in Attica, by men, who about this period introduced different kinds of dramatic poetry, which took their origin from the various branches of choral performances. There likewise, in the time of Thespis and Pratinus at least, the poet seems to have had at his service, dancers, singers, and musicians, who were united with him in one common interest. It is also known, that when Athens and other States sent offerings to their gods, beyond the limits of their country, to Delphi, Delos, or Olympia, a Chorus was given to the deputation, to whom the duty belonged of singing the sacred song with the offering. It is probable that a similar embassy of the Chorus may occasionally have been managed by Pindar, particularly where games were concerned; but it was by no means a general practice with him. In the same manner that the poet had *choreutæ* at his disposal, so might likewise the royal and illustrious families, whom he celebrated in his

‘ song, have some at theirs, whose duty it was to represent the  
 ‘ triumphal odes of the poet, as well as to perform the songs for the  
 ‘ almost uninterrupted offerings and festivities of the holy day-loving  
 ‘ Greeks : but the citizens, who returned victorious from the sacred  
 ‘ games, had at all events at their command, for the celebration of  
 ‘ their festival, the singers, either of their own musical association,  
 ‘ or family ; and where these failed, a body of performers was hired.  
 ‘ In Attica, the young men of every family were specially instructed  
 ‘ in dancing and singing, that is to say, for the exhibition of a  
 ‘ Chorus ; and out of every family appeared, at the festival of the  
 ‘ Dionysia, a Chorus of 50 youths, to contest the prize of the Muses.  
 ‘ There were probably similar provisions made in other States, since  
 ‘ in every thing that concerned this part of education, the establish-  
 ‘ ments of the Greeks were the same ; and therefore it could but  
 ‘ seldom happen, that a victor required any other *choreutæ* than those  
 ‘ of his own family, to celebrate his festival. Also, several of the  
 ‘ Odes allude to their being performed by singers, who were fellow-  
 ‘ countrymen of the victor, as PΥTH. x. 55, if we are right in  
 ‘ supposing that the Ephyreans who dwelt at the Peneus were fellow-  
 ‘ citizens of the victor ; and at NEM. III. 4, where the young men  
 ‘ who are waiting at the Asopus for the song are necessarily Ægine-  
 ‘ tans ; and at PΥTH. v, where the passage, from v. 73 to 77, can  
 ‘ only be supposed to be sung by a chorus of Cyrenians, and can be  
 ‘ applicable to such alone.

‘ With respect to the number of the *choreutæ* used in a triumphal  
 ‘ song, no information is found ; but without information it is clear  
 ‘ from the thing itself, that the Chorus in the great royal and princely  
 ‘ festivals, as in the representation of the Argonautic hymn in the  
 ‘ family of the Bacchiadæ, in the Ode upon Diagoras, which the  
 ‘ Rhodians had engraved in golden letters on marble, and in the no  
 ‘ less splendid ode dedicated to Thero, OLYMP. II. and likewise that  
 ‘ to Hiero, PΥTH. I. was exhibited by great numbers and with magni-  
 ‘ ficence, although when for inferior citizens and boys, the Chorus was  
 ‘ perhaps of a minor description. The Cyclic choruses of Attica  
 ‘ consisted of 50 *choreutæ* ; so at first did the tragic, till, after the  
 ‘ exhibition of the Eumenides of Æschylus, the number was limited  
 ‘ to 15.\* The number 50 does not appear accidental, but to have had

\* Thiersch has here adopted the well-known, but erroneous, statement of Pollux. But the student should consult Müller's Essay on the 'Numbers of the Tragic Chorus,' p. 49. *Dissertation on the Eumenides ; English translation.*



‘ a symbolical meaning, since it is frequently found in history, where  
 ‘ numerous groups are represented ; 50 Nereids, 50 Danaids, 50 sons  
 ‘ of Priam. Such being the case, it is most probable, that, even out  
 ‘ of Attica, a full Chorus was not composed of less than 50.\* On  
 ‘ minor occasions, the number was probably never reduced to less  
 ‘ than 15, in any part of Greece.

‘ With regard to the interior arrangement of the Attic chorus,  
 ‘ positive information is found ; and no objection could be raised to  
 ‘ that arrangement being adopted generally in Greece, and which  
 ‘ could be applied to the chorus of Pindar ; for the chorus was  
 ‘ exactly like a file of soldiers, an arranged λόχος, so that this festive  
 ‘ troop followed in every respect the laws of military evolutions.  
 ‘ The young men of Greece acquired, by the positions and move-  
 ‘ ments of the chorus, their first principles of tactics for their after  
 ‘ life, and not improperly were these called, in a reverse sense, ‘ a  
 ‘ *dance of Ares.*’ The chorus had its leader, as well as the troop.  
 ‘ As the complete λόχος consisted of 16 (probably including the  
 ‘ leader,) so did also the tragic chorus. Both the λόχος and chorus  
 ‘ were first formed into *yokes* (ζυγά) and *rows* (στιχοί.) *Yokes* were  
 ‘ those of the *choreutæ* and armed men, who were placed in a line by  
 ‘ the side of each other ; and *rows*, those that stood one behind the  
 ‘ other. The tragic chorus consisted only of *three* deep, so that the  
 ‘ front line, or each yoke, contained *five*. In comedy, the chorus,  
 ‘ answering to the union of two lesser λόχοι, consisting each of  
 ‘ 12 men, contained 24 *choreutæ*, which were placed 6 in front, and  
 ‘ 4 deep. Frequently it was composed of 2 different choruses of  
 ‘ men and women, or men and boys. The great chorus of 50  
 ‘ *choreutæ* answers to the Tetrarchy, or the combination of *four*  
 ‘ λόχοι ; and if one takes the arrangement of the tragic chorus of a  
 ‘ later period, as a measure to go by, it probably consisted of 15 in  
 ‘ front, and 4 deep.† The first appearance on the scene of action,  
 ‘ both of Chorus and λόχος, was the same.

‘ The tragic chorus entered the stage preceded by flute-players,  
 ‘ (which, it is known, was a custom with the Laconian troops) *three*  
 ‘ abreast and *five* deep, or *five* abreast and *three* deep, and sometimes

\* The tragic chorus was derived from the dithyrambic ; and this furnishes a probable  
 reason for concluding that the whole chorus of a tetralogy consisted of 50. Vid. Müller,  
 p. 23.

† Such is the exact translation of Thiersch's words ; but 4 times 15 are 60, not 50.

' also one after the other in a line *fifteen* deep ; and there is no doubt  
 ' that, quickening into a dance, it could, according to the usual evo-  
 ' lutions of tactics, open its lines, extend, contract, and turn. An  
 ' evolution of the kind is mentioned, where the lines united, and in  
 ' a joined body formed themselves into a semicircle, like united *λόχοι*,  
 ' which formed themselves into a Sigma. The first evolution of the  
 ' chorus is called "*strophe*," and in its most simple form, it went  
 ' through a counter evolution called "*antistrophe*," back into its  
 ' original place. The terms "*strophe*" and "*antistrophe*" were  
 ' afterwards given to those parts of the poem that filled up the time  
 ' of these respective evolutions. At the end of these two movements  
 ' the Chorus sang the Epodus, standing. This simple form of the  
 ' Chorus, the only one known to Pindar, does not exclude a variety  
 ' of changes ; for, every succeeding Strophe of it could, provided it  
 ' kept the rhythm of the first, vary its evolutions. Yet the Attic  
 ' stage did not content itself with that ; it brought these forms of  
 ' evolutions, as well as the rest of the choral song, to a more diversi-  
 ' fied and scientific degree of perfection. Thus the *parabasis* of  
 ' ancient comedy was performed in seven evolutions of the chorus, cor-  
 ' responding to the seven different terms for poetical delivery ; during  
 ' which, between harangues to the people concerning affairs of  
 ' interest to the Poet and States, the Lyric pieces were introduced as  
 ' Ode and Anti-Ode. But in tragedy, since Hermann has discovered  
 ' that many choruses, independent of Strophe and Antistrophe,  
 ' correspond also on a higher system, but most fully so in the  
 ' Strophic, Mesodic, and Antistrophic, and on that system develop  
 ' and combine their strophes, according to a deeply-designed plan ;  
 ' the dance of such a chorus must be looked upon as corresponding  
 ' completely in its evolutions.

' The duty of a chorus-leader, like that of a *λοχαγός*, was to  
 ' direct the marches and evolutions of the *choreutæ*, and to make  
 ' them keep up the proper time and rhythm, which constantly varied.  
 ' Besides this, he had another office, that of leading off the vocal  
 ' part, of watching over the correct performance of the *choreutæ*, and  
 ' had to sing some select pieces himself. How the parts were divided  
 ' between the chorus and their leader, in the Odes of Pindar, we will  
 ' show in the sequel, when we shall likewise mention the contents of  
 ' the same. For the present it will suffice to give an outline of it.  
 ' If, as has been already remarked, the arrangement of the Attic

‘ chorus was of a nature to cause its being adopted generally in  
 ‘ Greece, then what has been said concerning its entrance, position,  
 ‘ and movements, will in the main points agree with those observed  
 ‘ by the chorus of Pindar. According to the beginning of the 1st  
 ‘ Pythian song, the entrance of the chorus was followed by a prelude  
 ‘ of the *κιθάρα*; and when the song commenced, the dance did so  
 ‘ likewise.

‘ When the poet had completed his poem and the musical compo-  
 ‘ sition of it, the *choreutæ* were obliged to rehearse both till they  
 ‘ knew them; and for this purpose they were not given to them in  
 ‘ copies, but were read and sung to them, till they had committed  
 ‘ them to memory. This was originally the business of the poet,  
 ‘ who took upon himself the office of leader. If prevented from so  
 ‘ doing, he commissioned a person well experienced in poetry, music,  
 ‘ and dancing, to undertake it for him. Thus Aristophanes had his  
 ‘ political comedies rehearsed and performed by Philonides, and his  
 ‘ civic ones by Callistratus. Whether Pindar taught his own songs,  
 ‘ and rehearsed them with the *choreutæ*, is uncertain. The Scholiast  
 ‘ tells us, OL. VI. 87, from what source or authority is unknown,  
 ‘ that Pindar had a feeble voice, and consequently commissioned  
 ‘ others to the office: indeed he mentions himself the names of  
 ‘ two men, whom one may easily recognize as such. OLYMP. VI.  
 ‘ 87, Æneas is to exhort his companions, through the performance  
 ‘ of the song, to do away with the disgraceful name of “Bœotian  
 ‘ hog,” and to prove that the proverb is false which accuses  
 ‘ the Bœotians of unskilfulness in the arts of the Muses: upon  
 ‘ which he calls Æneas the “*the good herald*,” “*the bowl of song*,”  
 ‘ &c. all of which can only make sense, as referring to the leader of  
 ‘ the chorus; for, as is here figuratively shown, this very leader  
 ‘ received the song, and prepared it like a ‘sumptuous beverage’ for  
 ‘ enjoyment. Also, at the end of Isth. II, since Pindar commands  
 ‘ Nikesippus to distribute the song when he arrives at his destina-  
 ‘ tion, we must conclude that the chorus probably performed under  
 ‘ the direction of Nikesippus.

‘ At which part of the festival was the triumphal song delivered?  
 ‘ Was it at first sight of the victor, when they went in procession to  
 ‘ meet him? Was it during the sacrifice in front of the temple, or  
 ‘ with'n it? Or was it during the feast he held with his friends on

‘ the evening of the victorious day? If the latter was the case, was  
 ‘ that feast connected with the sacrifice, and held on sacred ground?  
 ‘ Was it in public, perhaps at the Prytaneum, or at the house of the  
 ‘ victor, or kept in his honour at a friend’s house?

‘ Here also we must be careful not to apply as a rule to all the  
 ‘ songs, that which can perhaps only be proved of one; and we must  
 ‘ not be surprised to meet with as much variety in the performance  
 ‘ of them, as we find in their origin.

‘ During the solemn procession of the victor on his return home,  
 ‘ and most particularly the Olympic hero, when the population of the  
 ‘ whole town went out to meet him, and prepared a reception for  
 ‘ him, (a procession which Cicero compares to the triumphal entry of  
 ‘ a Roman general,) a few songs only could have been performed, in  
 ‘ which the same kind of Strophe is repeated, like *OL. XIV. PYTH. XII.*  
 ‘ *NEM. II. 4, 9.* also at *OL. XIV. v. 16*, where mention is made of  
 ‘ the Comus approaching gaily, &c.; and at *NEM. II. v. 24*, where  
 ‘ the exhortation is addressed to the Athenians, to celebrate the  
 ‘ Comus with Timodemus, upon his happy return. The first of these  
 ‘ passages alludes to a procession to the temple of the Charites; the  
 ‘ latter, to a song struck up on meeting the victor on his return.  
 ‘ The other forms, in which the Strophe, Antistrophe, and Epode  
 ‘ followed successively, could not be performed by the chorus in  
 ‘ procession, for they required a particular place to represent them.

‘ The procession, formed like a sacrificial procession, was pompous,  
 ‘ and appeared the more solemn, as it went direct to the temple of  
 ‘ the god for whom the thanksgiving was intended. These pro-  
 ‘ ceSSIONS have been adopted, without alteration, into the Christian  
 ‘ Church, and are still to be seen in the religious festivities of the  
 ‘ Papists, just the same as the ancient Greeks and Romans had them.  
 ‘ In these also the chorus walk 3 abreast, preceded by wind instru-  
 ‘ ments, singing hymns of praise to that saint for whom the festivity  
 ‘ is intended, and whose image is carried behind the choir. If in  
 ‘ the place of the holy image, we imagine the Olympic victor follow-  
 ‘ ing the chorus, and the crowd standing or moving round the latter,  
 ‘ we have an exact representation of such a triumphal entry.

‘ The triumphal songs could not have been used during the

' sacrifice which concluded the ceremony, as this was entirely  
 ' religious, and bore no reference to the victor's praise ; and a hymn  
 ' of sacrifice required a mode of performance totally different from  
 ' that of the Odes of Pindar. According to this, the only part of the  
 ' festival which remained for their representation was that which  
 ' followed the sacrifice, and in this last division of the great festival  
 ' day a banquet was given. This banquet was given, either by the  
 ' victor or his relations, to his friends, companions, or to the *πρυτάνεις*,  
 ' evidently not always in the same place, but sometimes near the  
 ' temple, sometimes in the Prytaneum, and sometimes at the victor's  
 ' house, or that of a friend's. These, like all Grecian feasts, were  
 ' held towards evening, and lasted till late at night.

' **PYTH. IX.** alludes most clearly to a celebration near the temple,  
 ' after the conclusion of the sacrifice. It is known, that, according  
 ' to the idea of the ancients, the gods appeared personally at the  
 ' feasts prepared in their honour. With them, their friends and  
 ' relations also ; as at **OLYMP. III. 34.** Hercules with the Dioscuri  
 ' at the Theoxenia. **PYTH. XI.** the victorious Theban Thrasydæus  
 ' returns from Pytho, whither he had been to offer, as was proper,  
 ' a tribute to Apollo, the giver of victory ; and on that account leads  
 ' the procession to the chief temple of the god at Thebes, where he  
 ' dwelt with the priestess Melia. The latter invites those heroes'  
 ' wives, who were countrywomen of her own, Semele, Leucothea,  
 ' Alcmena, to the temple, as to her house, that they might at the  
 ' approach of evening celebrate together Pytho and Themis, the  
 ' place of the games, whence the name of the festivals originated, and  
 ' do homage to their first priestess, who was an ornament both to  
 ' Thebes and the victor. This would all be unintelligible, if one did  
 ' not suppose the festivity to have been celebrated in the Ismenion,  
 ' and the gods to have partaken of the feast, which, accompanied by  
 ' the triumphal songs, lasted till late at night. To this, **NEM. III.**  
 ' also alludes. Aristoclide of Ægina gives splendid fame, both to  
 ' his native country, and to venerable Apollo, for his magnificent  
 ' provision, *v. 67*, which in Pindar alludes to the trouble and exer-  
 ' tion of the songs : accordingly, he causes songs to be sung at the  
 ' Thearion. This Thearion, in the opinion of commentators, is a  
 ' building within the circuit of the temple, where the *Θεωποι* lived,  
 ' and where were held the feasts, most probably public ones, given  
 ' by the people to men of merit. One must imagine those places to

' have been of a similar description, where those feasts were held, of  
 ' which the whole population of the town is said to have partaken.  
 ' as in the splendid song, OLYMP. VII. 93, on the Rhodian Diagoras.  
 ' Where no Thearion or similar building was to be found, the  
 ' Prytaneum was probably used as a substitute. However, only  
 ' NEM. XI. alludes to festivals and banquets held in the Prytaneum;  
 ' and this song, as has already been mentioned, was sung to  
 ' Aristagoras, not as a victor, but as a Prytanis. Thus it is perfectly  
 ' adapted to be represented at the festival in the Prytaneum, when  
 ' Aristagoras, with his partner in office, enters on his dignity for a  
 ' year. However, it is well known, that in Athens, at least, the  
 ' Olympic victors were provided for in the Prytaneum; and accordingly  
 ' the probability that a banquet adorned with triumphal songs would  
 ' be given to them there, is still greater. Other Odes again allude to  
 ' the feast given at the victor's house, or that of his friend who  
 ' prepared it. NEM. IX. the procession goes from Sicyon to Ætna,  
 ' " where the gates of the friendly host are unbolted and opened,"  
 ' and within them the joyous festival was held. " Relaxation from  
 ' " struggle requires rejoicings, and tender strains incite a fresh desire  
 ' " for victory. The voice resounds with joyous animation around the  
 ' " bowl, &c. &c." v. 48. And in NEM. I. 19, the chorus enter the  
 ' gates of the same Chromius, who had prepared a splendid feast for  
 ' them. Also at the commencement of ISTH. VII. the young men  
 ' are shown to the gate of Telesarchus, that they may strike up the  
 ' festive song in honour of his son, the victor. But most of Pindar's  
 ' songs, especially the Pythian and Olympian, are of far too general  
 ' a character, to suppose that the performance of them was confined  
 ' to the victor's house only. The latter were most particularly  
 ' calculated for public representation, and were probably connected  
 ' with the sacrifice before the temple. Before the theatre at Athens  
 ' was built, the games of the Muses were represented in the great  
 ' circuit of the temple of Apollo Lenæos, called the Lenæon. In  
 ' front of the Heræon at Agrigentum, are still to be seen, at some  
 ' distance from the entrance, stone seats raised in the form of an  
 ' amphitheatre, and constituting a place of representation in front of  
 ' the temple, where the exhibition could take place in sight of the  
 ' people.

' From what has been now said, I hope I have sufficiently explained  
 ' the place at which most of the κῶμος songs of Pindar were repre-

'sented to the public ; whether they singly adorned the festival of the victor,—or several choruses appeared successively for the same purpose,—or, independent of these triumphal festivals, they were performed in the chief festivities of the town, for the competition of the fine arts, vying with the κῶμος songs of other poets, celebrating other victors.' *Pindarus Werke, von Friedrich Thiersch. Einleitung*, p. 103—114. *Von der Darstellung der Pindarischen Gedichte durch den Chor, und von der Einrichtung des Chors.*

At the same time that I give the reader these valuable remarks of Thiersch, I beg to observe, that the whole subject of the chorus of Pindar, the whole machinery, so to speak, by which his Odes were accompanied and represented,—as also the relation in which the χοραγός stood to the chorus, or κῶμος,—are matters on which we possess very little knowledge.\*

I have read Dissen's treatise "De ratione poeticâ carminum "Pindaricorum, et de interpretationis genere in iis adhibendo;" and I could have wished to give an abridgement of it; but even an abridgement of so very long a treatise would be inconsistent with the limits I have proposed to myself in this work; nor do I think that any treatise on the subject of the nature and structure of Pindar's Odes, and of his manner of treating his subjects, would be so likely to interest or instruct the learner, as a short preliminary account given of the subject matter of each particular poem. The Student will soon learn to compare one with another, and experience will be his best and safest guide.

At the risk of extending this introduction to an unreasonable length, I venture to reprint the admirable article of Müller on Pindar,

---

\* Great uncertainty exists even with regard to the real mode of action of the *tragic chorus*. *Dancing* was always supposed to form a necessary part of this action; yet in a very ingenious and learned essay by G. H. Lewes, entitled "Was dancing an element of the Greek Chorus?" such weighty reasons are produced for discarding all belief in the dancing of a tragic chorus, as render it difficult to deny our assent to the apparently paradoxical proposition of the author. Amongst other things, he observes,—"Wckh, wishing to prove that the chorus stood still during the stasimon, is hampered with the fact that stasima are divided into strophes and antistrophes, which are usually said to imply dancing; he gets out of the difficulty by declaring that the notion of the chorus having danced right and left while singing strophe and antistrophe, and stood still during the epodos, is nothing but one of the many absurdities interpolated by the grammarians, and is not even true with regard to Pindar, much less the tragedians." *Classical Museum*, p. II. p. 399.

in his "History of the Literature of Ancient Greece." I know not how I could furnish the Student with so much valuable information on the subject in so short a space :—

‘ PINDAR was born in the spring of 522 B. C. (Olymp. 64. 3 ;)  
 ‘ and, according to a probable statement, he died at the age of eighty.  
 ‘ He was therefore nearly in the prime of his life at the time when  
 ‘ Xerxes invaded Greece, and the battles of Thermopylæ and Salamis  
 ‘ were fought. He thus belongs to that period of the Greek nation,  
 ‘ when its great qualities were distinctly unfolded, and when it ex-  
 ‘ hibited an energy of action, and a spirit of enterprise, never after-  
 ‘ wards surpassed ; together with a love of poetry, art, and philosophy,  
 ‘ which produced much, and promised to produce more. The modes  
 ‘ of thought, and style of art, which arose in Athens after the Persian  
 ‘ war, must have been unknown to him. He was indeed the contem-  
 ‘ porary of Æschylus, and he admired the rapid rise of Athens in the  
 ‘ Persian war ; calling it "The Pillar of Greece, brilliant Athens, the  
 ‘ worthy theme of poets." But the causes which determined his  
 ‘ poetical character are to be sought in an earlier period, and in the  
 ‘ Doric and Æolic parts of Greece ; and hence we shall divide Pindar  
 ‘ from his contemporary Æschylus, by placing the former at the close  
 ‘ of the early period, the latter at the head of the new period of  
 ‘ literature.

‘ Pindar’s native place was Cynocephalæ, a village in the territory  
 ‘ of Thebes, the most considerable city of Bœotia. Although in his  
 ‘ time the voices of Pierian bards, and of epic poets of the Hesiodæan  
 ‘ school, had long been mute in Bœotia, yet there was still much love  
 ‘ for music and poetry, which had taken the prevailing form of lyric  
 ‘ and choral compositions. That these arts were widely cultivated in  
 ‘ Bœotia is proved by the fact, that two women, Myrtis and Corinna,  
 ‘ had attained great celebrity in them during the youth of Pindar.  
 ‘ Both were competitors with Pindar in poetry. Myrtis strove with  
 ‘ him for a prize at public games ; and although Corinna said, " It is  
 ‘ " not meet that the clear-toned Myrtis, a woman born, should enter  
 ‘ " the lists with Pindar," yet she is said (perhaps from jealousy of his  
 ‘ growing fame) to have often contended against him in the ἀγῶνες,  
 ‘ and to have gained the victory over him five times. Pausanias, in  
 ‘ his travels, saw at Tanagra, the native city of Corinna, a picture,  
 ‘ in which she was represented as binding her head with a fillet of



‘ victory, which she had gained in a contest with Pindar. He supposes  
 ‘ that she was less indebted for this victory to the excellence of her  
 ‘ poetry than to her Bœotian dialect, which was more familiar to the  
 ‘ ears of the judges at the games, and to her extraordinary beauty.  
 ‘ Corinna also assisted the young poet with her advice : It is related  
 ‘ of her, that she recommended him to ornament his poems with  
 ‘ mythical narrations ; but that when he had composed a hymn, in  
 ‘ the first six verses of which (still extant) almost the whole of the  
 ‘ Theban mythology was introduced, she smiled, and said, “ We  
 ‘ should sow with the hand, not with the whole sack.” Too little of  
 ‘ the poetry of Corinna has been preserved, to allow of our forming  
 ‘ a safe judgment of her style of composition. The extant fragments  
 ‘ refer mostly to mythological subjects, particularly to heroines of  
 ‘ the Bœotian legends : this, and her rivalry with Pindar, show that  
 ‘ she must be classed not in the Lesbian school of lyric poets, but  
 ‘ among the masters of choral poetry.

‘ The family of Pindar seems to have been skilled in music : we  
 ‘ learn from the ancient biographies of him, that his father, or his  
 ‘ uncle, was a flute-player. Flute-playing was brought from Asia  
 ‘ Minor into Greece : its Phrygian origin may perhaps be indicated  
 ‘ by the fact, that Pindar had in his house at Thebes a small temple  
 ‘ of the Mother of the gods and Pan, the Phrygian deities, to whom  
 ‘ the first hymns to the flute were supposed to have been sung.  
 ‘ The music of the flute had moreover been introduced into Bœotia  
 ‘ at a very early period : the Copaic lake produced excellent reeds  
 ‘ for flutes ; and the worship of Dionysius, which was supposed to  
 ‘ have originated at Thebes, required the varied and loud music of  
 ‘ the flute. Accordingly, the Bœotians were early celebrated for  
 ‘ their skill in flute-playing ; whilst at Athens the music of the flute  
 ‘ did not become common till after the Persian war, when the desire  
 ‘ for novelty in art had greatly increased.

‘ But Pindar very early in his life soared far beyond the sphere of  
 ‘ a flute-player at festivals, or even a lyric poet of merely local cele-  
 ‘ brity. He placed himself under the tuition of Lasus of Hermione,  
 ‘ a distinguished poet, but probably better versed in the theory than  
 ‘ the practice of poetry and music. Since Pindar made these arts

' the whole business of his life, and was nothing but a poet and a  
 ' musician, he soon extended the boundaries of his art to the whole  
 ' Greek nation, and composed poems of the choral lyric kind for  
 ' persons in all parts of Greece. At the age of twenty, he composed  
 ' a song of victory in honour of a Thessalian youth belonging to the  
 ' gens of the Aleuads.\* We find him employed soon afterwards for  
 ' the Sicilian rulers, Hiero of Syracuse, and Thero of Agrigentum ;  
 ' for Arcesilaus, king of Cyrene, and Amyntas, king of Macedonia,  
 ' as well as for the free cities of Greece. He made no distinction  
 ' according to the race of the persons whom he celebrated : he was  
 ' honoured and loved by the Ionian states, for himself as well as for  
 ' his art ; the Athenians made him their public guest (*πρόξενος*) ;  
 ' and the inhabitants of Ceos employed him to compose a processional  
 ' song (*προσόδιον*,) although they had their own poets, Simonides and  
 ' Bacchylides. Pindar, however, was not a common mercenary poet,  
 ' always ready to sing the praises of him whose bread he ate. He  
 ' received indeed money and presents for his poems, according to the  
 ' general usage previously introduced by Simonides ; yet his poems  
 ' are the genuine expression of his thoughts and feelings. In his  
 ' praises of virtue and good fortune, the colours which he employs  
 ' are not too vivid ; nor does he avoid the darker shades of his  
 ' subject : he often suggests topics of consolation for past and present  
 ' evil, and sometimes warns and exhorts to avoid future calamity.  
 ' Thus, he ventures to speak freely to the powerful Hiero, whose  
 ' many great and noble qualities were alloyed by insatiable cupidity  
 ' and ambition, which his courtiers well knew how to turn to a bad  
 ' account. Pindar exhorts him to tranquillity and contentedness of  
 ' mind, to calm cheerfulness, and to clemency, saying to him\* ; " Be  
 ' as thou knowest how to be ; the ape in the boy's story is indeed  
 ' fair, very fair ; but Rhadamanthus was happy, because he plucked  
 ' the genuine fruits of the mind, and did not take delight in the  
 ' delusions which follow the arts of the whisperer. The venom of  
 ' calumny is an evil hard to be avoided, whether by him who hears,  
 ' or by him who is the object of it ; for the ways of calumniators are  
 ' like those of foxes." Pindar speaks in the same free and manly  
 ' tone to Arcesilaus IV., king of Cyrene, who afterwards brought on  
 ' the ruin of his dynasty by his tyrannical severity, and who at that  
 ' time kept Damophilus, one of the noblest of the Cyrenians, in

\* Pyth. X. composed in Olymp. 69. 3. B. C. 502.

† Pyth. II. 72. This ode was composed by Pindar at Thebes, but doubtless not till after he had contracted a personal acquaintance with Hiero.

' unjust banishment. " Now understand the enigmatic wisdom of  
 ' Ædipus. If any one lops with a sharp axe the branches of a large  
 ' oak, and spoils her stately form, she loses indeed her verdure, but  
 ' she gives proof of her strength, when she is consumed in the winter  
 ' fire, or when, torn from her place in the forest, she performs the  
 ' melancholy office of a pillar in the palace of a foreign prince.\* Thy  
 ' office is to be the physician of the country: Pæan honours thee;  
 ' therefore thou must treat with a gentle hand its festering wounds.  
 ' It is easy for a fool to shake the stability of a city; but it is hard  
 ' to place it again on its foundations, unless a god direct the rulers.  
 ' Gratitude for these good deeds is already in store for thee. Deign  
 ' therefore to bestow all thy care upon the wealthy Cyrene.†"

' Thus lofty and dignified was the position which Pindar assumed  
 ' with regard to these princes; and he remained true to the principle  
 ' which he so frequently proclaims, that frankness and sincerity are  
 ' always laudable. But his intercourse with the princes of his time  
 ' appears to have been limited to poetry. We do not find him, like  
 ' Simonides, the daily associate, counsellor, and friend of kings and  
 ' statesmen: he plays no part in the public events of his time, either  
 ' as a politician or a courtier. Neither was his name, like that of  
 ' Simonides, distinguished in the Persian war; partly because his  
 ' fellow-citizens, the Thebans, were, together with half of the Grecian  
 ' nation, on the Persian side, whilst the spirit of independence and  
 ' victory were with the other half. Nevertheless the lofty character  
 ' of Pindar's muse rises superior to these unfavourable circumstances.  
 ' He did not indeed make the vain attempt of gaining over the  
 ' Thebans to the cause of Greece: but he sought to appease the  
 ' internal dissensions which threatened to destroy Thebes during the  
 ' war, by admonishing his fellow-citizens to union and concord:  
 ' and after the war was ended, he openly proclaims, in odes intended  
 ' for the Æginetans and Athenians, his admiration of the heroism of  
 ' the victors. In an ode, composed a few months after the surrender  
 ' of Thebes to the allied army of the Greeks‡ (the seventh Isthmian,)  
 ' his feelings appear to be deeply moved by the misfortunes of his  
 ' native city: but he returns to the cultivation of poetry, as the Greeks

\* In this allegory, the oak is the state of Cyrene: the branches are the banished nobles; the winter fire is insurrection; the foreign palace is a foreign conquering power, especially Persia.

† Pyth. IV. 263.

‡ In the winter of Olymp. 75. 2. B. C. 479.

‘ were now delivered from their great peril, and a god had removed  
 ‘ the stone of Tantalus from their heads. He expresses a hope that  
 ‘ freedom will repair all misfortunes; and he turns with a friendly  
 ‘ confidence to the city of Ægina, which, according to ancient  
 ‘ legends, was closely allied with Thebes, and whose good offices with  
 ‘ the Peloponnesians might perhaps raise once more the humbled  
 ‘ head of Bœotia.

‘ Having mentioned nearly all that is known of the events of  
 ‘ Pindar’s life, and his relations to his contemporaries, we proceed to  
 ‘ consider him more closely as a poet, and to examine the character  
 ‘ and form of his poetical productions.

‘ The only class of poems which enable us to judge of Pindar’s  
 ‘ general style are the *ἐπινίκια*, or *triumphal odes*. Pindar, indeed,  
 ‘ excelled in all the known varieties of choral poetry; viz. hymns to  
 ‘ the gods, pæans and dithyrambs appropriate to the worship of  
 ‘ particular divinities, odes for processions (*προσόδια*), songs of maidens  
 ‘ (*παρθένεια*), mimic dancing songs (*ὑπορχήματα*), drinking songs  
 ‘ (*σκολιά*), dirges (*θρήνοι*), and encomiastic odes to princes (*ἐγκώμια*),  
 ‘ which last approached most nearly to the *ἐπινίκια*. The poems of  
 ‘ Pindar in these various styles were nearly as renowned among the  
 ‘ ancients as the triumphal odes; which is proved by the numerous  
 ‘ quotations of them. Horace too,\* in enumerating the different styles  
 ‘ of Pindar’s poetry, puts the dithyrambs first, then the hymns, and  
 ‘ afterwards the *epinikia* and the *threnes*. Nevertheless, there must  
 ‘ have been some decided superiority in the *epinikia*, which caused  
 ‘ them to be more frequently transcribed in the later period of  
 ‘ antiquity, and thus rescued them from perishing with the rest of  
 ‘ the Greek lyric poetry. At any rate, these odes, from the vast  
 ‘ variety of their subjects and style, and their refined and elaborate  
 ‘ structure,—some approaching to hymns and pæans, others to *scolia*  
 ‘ and *hyporchemes*,—serve to indemnify us for the loss of the other  
 ‘ sorts of lyric poetry.

‘ We will now explain, as precisely as possible, the occasion of an  
 ‘ epinikian ode, and the mode of its execution. A victory has been  
 ‘ gained in a contest at a festival, particularly at one of the four great

---

\* Hor. Od. IV. 2.

‘ games most prized by the Greek people\*, either by the speed of  
 ‘ horses, the strength and dexterity of the human body, or by skill  
 ‘ in music.† Such a victory as this, which shed a lustre not only  
 ‘ on the victor himself, but on his family, and even on his native  
 ‘ city, demanded a solemn celebration. This celebration might be  
 ‘ performed by the victor’s friends, upon the spot where the victory  
 ‘ was gained; as, for example, at Olympia, when in the evening,  
 ‘ after the termination of the contests, by the light of the moon, the  
 ‘ whole sanctuary resounded with joyful songs, after the manner of  
 ‘ *encomia*.‡ Or it might be deferred till after the victor’s solemn  
 ‘ return to his native city, where it was sometimes repeated in  
 ‘ following years, in commemoration of his success.§ A celebration  
 ‘ of this kind always had a religious character; it often began with  
 ‘ a procession to an altar or temple, in the place of the games, or in  
 ‘ the native city; a sacrifice, followed by a banquet, was then offered  
 ‘ at the temple, or in the house of the victor; and the whole so-  
 ‘ lemnity concluded with the merry and boisterous revel called by  
 ‘ the Greeks *κῶμος*. At this sacred, and at the same time joyous,  
 ‘ solemnity, (a mingled character frequent among the Greeks,) ap-  
 ‘ peared the chorus, trained by the poet, or some other skilled  
 ‘ person,|| for the purpose of reciting the triumphal hymn, which  
 ‘ was considered the fairest ornament of the festival. It was during  
 ‘ either the procession or the banquet, that the hymn was recited; as  
 ‘ it was not properly a religious hymn, which could be combined  
 ‘ with the sacrifice. The form of the poem must, to a certain  
 ‘ extent, have been determined by the occasion on which it was to be  
 ‘ recited. From expressions which occur in several epinikian odes,  
 ‘ it is probable that all odes consisting of strophes without epodes¶

\* Olympia, Pythia, Nemea, Isthmia. Some of the epinikia, however, belong to other games. For example, the second Pythian is not a Pythian ode, but probably belongs to games of Iolaua at Thebes. The ninth Nemean celebrates a victory in the Pythia at Sicyon, not at Delphi; the tenth Nemean celebrates a victory in the Heantombaa at Argo; the eleventh Nemean is not an epinikian, but was sung at the installation of a prytania at Tenedos. Probably the Nemean odes were placed at the end of the collection, after the Isthmian; so that a miscellaneous supplement could be appended to them.

† For example, Pyth. XII., which celebrates the victory of Midas, a flute-player of Agrigentum.

‡ Pindar’s words in Olymp. XI. 76. where this usage is transferred to the mythical establishment of the Olympia by Hercules. The 4th and 8th Olympian, the 6th, and probably also the 7th Pythian, were sung at the place of the games.

§ The 9th Olympian, the 3rd Nemean, and the 2nd Isthmian, were produced at a memorial celebration of this kind.

|| Such as *Æneus* the Stympthalian in Olymp. VI. 88, whom Pindar calls “a just messenger, a scytain of the fair-haired Muses, a sweet goblet of loud-sounding songs,” because he was to receive the ode from Pindar in person, to carry it to Stympthalus, and there to instruct a chorus in the dancing, music, and text.

¶ Ol. XIV. Pyth. VI. XII. Nem. II. IV. IX. Isthm. VII.

‘ were sung during a procession to a temple, or to the house of the victor ; although there are others which contain expressions denoting movement, and which yet have epodes.\* It is possible that the epodes in the latter odes may have been sung at certain intervals, when the procession was not advancing ; for an epode, according to the statements of the ancients, always required that the chorus should be at rest. But by far the greater number of the odes of Pindar were sung at the Comus, at the jovial termination of the feast ; and hence Pindar himself more frequently names his odes from the Comus, than from the victory. †

‘ The occasion of an epinikian ode,—a victory in the sacred games ; and its end,—the ennobling of a solemnity connected with the worship of the gods,—required that it should be composed in a lofty and dignified style. But, on the other hand, the boisterous mirth of the feast did not admit the severity of the antique poetical style, like that of the hymns and nomos ; it demanded a free and lively expression of feeling, in harmony with the occasion of the festival, and suggesting the noblest ideas connected with the victor. Pindar, however, gives no detailed description of the victory, as this would have been only a repetition of the spectacle which had already been beheld with enthusiasm by the assembled Greeks at Olympia, or Pytho : nay, he often bestows only a few words on the victory, recording its place and the sort of contest in which it was won. ‡ Nevertheless, he does not (as many writers have supposed) treat the victory as a merely secondary object, which he despatches quickly, in order to pass on to subjects of greater interest. The victory, in truth, is always the point upon which the whole of the ode turns ; only he regards it, not simply as an incident, but as connected with the whole life of the victor. Pindar establishes this connexion by forming a high conception of the fortunes and character of the victor, and by representing the victory as the result of them. And as the Greeks were less accustomed to consider a man in his individual capacity, than as a member of his state, and his family ; so

\* Ol. VIII. XIII. The expression τόνδε κῶμον δέξαι doubtless means, “ Receive this band of persons, who have combined for a sacrificial meal and feast.” Hence too it appears that the band went into the temple.

† ἐπικόμιος ἕμνος, ἐγκόμιον μέλος. The grammarians, however, distinguish the encomia, as being laudatory poems strictly so called, from the epinikia.

‡ On the other hand, we often find a precise enumeration of all the victories, not only of the actual victor, but of his entire family. This must evidently have been required of the poet.

' Pindar considers the renown of the victor in connexion with the  
 ' past and present condition of the race and state to which he belongs.  
 ' Now there are two different points from which the poet might view  
 ' the life of the victor, viz. *destiny*, or *merit* ;\* in other words, he  
 ' might celebrate his good fortune, or his skill. In the victory with  
 ' horses, external advantages were the chief consideration ; inasmuch  
 ' as it required excellent horses and an excellent driver, both of which  
 ' were attainable only by the rich. The skill of the victor was more  
 ' conspicuous in gymnastic feats, although even in these good luck  
 ' and the favour of the gods might be considered as the main causes  
 ' of success ; especially as it was a favourite opinion of Pindar's, that  
 ' all excellence is a gift of nature.† The good fortune or skill of the  
 ' victor could not however be treated abstractedly ; but must be in-  
 ' dividualized by a description of his peculiar lot. This individual  
 ' colouring might be given by representing the good fortune of the  
 ' victor as a compensation for past ill fortune ; or, generally, by  
 ' describing the alternations of fortune in his lot and in that of his  
 ' family.‡ Another theme for an ode might be, that success in  
 ' gymnastic contests was obtained by a family in alternate genera-  
 ' tions ; that is, by the grandfathers and grandsons, but not by the  
 ' intermediate generation.§ If, however, the good fortune of the  
 ' victor had been invariable, congratulation at such rare happiness  
 ' was accompanied with moral reflections, especially on the right  
 ' manner of estimating or enduring good fortune, or on the best mode  
 ' of turning it to account. According to the notions of the Greeks,  
 ' an extraordinary share of the gifts of fortune suggested a dread of  
 ' the Nemesis, which delighted in humbling the pride of man ; and  
 ' hence the warning to be prudent, and not to strive after further  
 ' victories.|| The admonitions which Pindar addresses to Hiero are—  
 ' to cultivate a calm serenity of mind, after the cares and toils by  
 ' which he had founded and extended his empire ; and to purify and  
 ' ennoble by poetry a spirit, which had been ruffled by unworthy pas-  
 ' sions. Even when the skill of the victor is put in the foreground,  
 ' Pindar in general does not content himself with celebrating this  
 ' bodily prowess alone, but he usually adds some moral virtue which  
 ' the victor has shown, or which he recommends and extols. This

\* *δλβος* and *ἀρετή*.

† τὸ δὲ φύξ κρᾶτιστον ἄπαν, Ol. IX. 100, which ode is a development of this general idea.

‡ Ol. II. Also Isthm. III.

§ Nem. VI.

|| *μηκέτι πάπτειν πόρσιον*. Ol. I. 114.

‘ virtue is sometimes moderation, sometimes wisdom, sometimes  
 ‘ filial love, sometimes piety to the gods. The latter is frequently  
 ‘ represented as the main cause of the victory, the victor having  
 ‘ thereby obtained the protection of the deities who preside over  
 ‘ gymnastic contests, as Hermes, or the Dioscuri. It is evident  
 ‘ that, with Pindar, this mode of accounting for success in the games  
 ‘ was not the mere fiction of a poet : he sincerely thought that he  
 ‘ had found the true cause, when he had traced the victory to the  
 ‘ favour of a god who took an especial interest in the family of the  
 ‘ victor, and at the same time presided over the games. Generally,  
 ‘ indeed, in extolling both the skill and fortune of the victor, Pindar  
 ‘ appears to adhere to the truth as faithfully as he declares himself  
 ‘ to do ; nor is he ever betrayed into a high-flown style of panegyric.  
 ‘ A republican dread of incurring the censure of his fellow-citizens,  
 ‘ as well as an awe of the divine Nemesis, induced him to moderate  
 ‘ his praises, and to keep in view the instability of human fortune  
 ‘ and the narrow limits of human strength.

‘ Thus far the poet seems to wear the character of a sage, who ex-  
 ‘ pounds to the victor his destiny, by showing him the dependence  
 ‘ of his exploit upon a higher order of things. Nevertheless, it is  
 ‘ not to be supposed that the poet placed himself on an eminence  
 ‘ remote from ordinary life, and that he spoke like a priest to the  
 ‘ people, unmoved by personal feelings. The *Epinikia* of Pindar,  
 ‘ although they were delivered by a chorus, were, nevertheless, the  
 ‘ expression of his individual feelings and opinions, and are full of  
 ‘ allusions to his personal relations to the victor. Sometimes, indeed,  
 ‘ when his relations of this kind were peculiarly interesting to him,  
 ‘ he made them the main subject of the ode : several of his odes, and  
 ‘ some among the most difficult, are to be explained in this manner.  
 ‘ In one of his odes,\* Pindar justifies the sincerity of his poetry  
 ‘ against the charges which had been brought against it, and repre-  
 ‘ sents his muse as a just and impartial dispenser of fame, as well  
 ‘ among the victors at the games, as among the heroes of antiquity.  
 ‘ In another,† he reminds the victor that he had predicted the victory  
 ‘ to him in the public games, and had encouraged him to become a  
 ‘ competitor for it ;‡ and he extols him, for having employed his

\* Nem. VII.

† Nem. I.

‡ I refer to this the sentiment in v. 27 ; “ The mind showed itself in the counsels of those persons, to whom nature has given the power of foreseeing the future ;” and also the account of the prophecy of Tiresias, when the serpents were killed by the young Hercules.



‘wealth for so noble an object. In another, he excuses himself for having delayed the composition of an ode which he had promised to a wrestler among the youths, until the victor had attained his manhood; and, as if to incite himself to the fulfilment of his promise, he points out the hallowed antiquity of these triumphal hymns, connecting their origin with the first establishment of the Olympic games.\*

‘Whatever might be the theme of one of Pindar’s epinikian odes, it would naturally not be developed with the systematic completeness of a philosophical treatise. Pindar, however, has undoubtedly much of that sententious wisdom, which began to show itself among the Greeks at the time of the Seven Wise Men, and which formed an important element of elegiac and choral lyric poetry before the time of Pindar. The apophthegms of Pindar sometimes assume the form of general maxims, sometimes of direct admonitions to the victor. At other times, when he wishes to impress some principle of morals or prudence upon the victor, he gives it in the form of an opinion entertained by himself—“I like not to keep much riches hoarded in an inner room; but I like to live well by my possessions, and to procure myself a good name by making large gifts to my friends.†”

‘The other element of Pindar’s poetry—his mythical narratives—occupies, however, far more space in most of his odes. That these are not mere digressions for the sake of ornament has been completely proved by modern commentators. At the same time, he would sometimes seem to wish it to be believed that he had been carried away by his poetical fervour, when he returns to his theme from a long mythical narration, or when he annexes a mythical story to a proverbial saying; as, for example, when he subjoins to the figurative expression, “Neither by sea nor by land canst thou find the way to the Hyperboreans,” the history of Perseus’ visit to that fabulous people.‡ But even in such cases as these, it will be found, on close examination, that the fable belongs to the subject. Indeed, it may be observed generally of those Greek writers who aimed at the production of works of art, whether in prose or in poetry, that they often conceal their real purpose, and affect to

\* Ol. XI.

† Nem. I. 31.

‡ Pyth. X. 29.

‘ leave in vague uncertainty that which had been composed studiously,  
 ‘ and on a preconceived plan. Thus Plato often seems to allow the  
 ‘ dialogue to deviate into a wrong course, when this very course was  
 ‘ required by the plan of the investigation. In other passages, Pindar  
 ‘ himself remarks, that intelligence and reflection are required to  
 ‘ discover the hidden meaning of his mythical episodes. Thus, after  
 ‘ a description of the Islands of the Blessed, and the heroes who  
 ‘ dwell there, he says, “ I have many swift arrows in my quiver,  
 ‘ “ which speak to the wise, but need an interpreter for the multi-  
 ‘ “ tude.\*” Again, after the story of Ixion, which he relates in an  
 ‘ ode to Hiero, he continues— “ I must, however, have a care lest I  
 ‘ “ fall into the biting violence of the evil speakers ; for, though  
 ‘ “ distant in time, I have seen that the slanderous Archilochus, who  
 ‘ “ fed upon loud-tongued wrath, passed the greater part of his life in  
 ‘ “ difficulties and distress.†” It is not easy to understand in this  
 ‘ passage what moves the poet to express so much anxiety ; until we  
 ‘ advert to the lessons which the history of Ixion contains for the  
 ‘ rapacious Hiero.

‘ The reference of these mythical narratives to the main theme of  
 ‘ the ode may be either *historical* or *ideal*. In the first case, the  
 ‘ mythical personages alluded to are the heroes at the head of the  
 ‘ family or state to which the victor belongs, or the founders of the  
 ‘ games in which he has conquered. Among the many odes of  
 ‘ Pindar to victors from Ægina, there is none in which he does not  
 ‘ extol the heroic race of the Æacids. “ It is,” he says, “ to me an  
 ‘ “ invariable law, when I turn towards this island, to scatter praise  
 ‘ “ upon you, O Æacids, masters of golden chariots.‡” In the second  
 ‘ case, events of the heroic age are described, which resemble the  
 ‘ events of the victor’s life, or which contain lessons and admonitions  
 ‘ for him to reflect upon. Thus two mythical personages may be  
 ‘ introduced, of whom one may typify the victor in his praiseworthy,  
 ‘ the other in his blameable acts ; so that the one example may serve  
 ‘ to deter, the other to encourage.§ In general, Pindar contrives to  
 ‘ unite both these modes of allusion, by representing the national or  
 ‘ family heroes as allied in character and spirit to the victor. Their  
 ‘ extraordinary strength and felicity are continued in their descend-  
 ‘ ants ; the same mixture of good and evil destiny,|| and even the

---

\* Ol. II. 83.

† Pyth. II. 54.

‡ Isthm. V. 19.

§ As Pelops and Tantalus, Ol. I.

|| As the fate of the ancient Cadmeans in Theron, Ol. II.

' same faults,\* recur in their posterity. It is to be observed, that,  
 ' in Pindar's time, the faith of the Greeks in the connexion of the  
 ' heroes of antiquity with passing events was unshaken. The origin  
 ' of historical events was sought in a remote age; conquests and  
 ' settlements in barbarian countries were justified by corresponding  
 ' enterprises of heroes; the Persian war was looked upon as an act  
 ' of the same great drama, of which the expedition of the Argonauts  
 ' and the Trojan war formed the earlier parts. At the same time,  
 ' the mythical past was considered as invested with a splendour and  
 ' sublimity, of which even a faint reflection was sufficient to embellish  
 ' the present. This is the cause of the historical and political allu-  
 ' sions of the Greek tragedy, particularly in Æschylus. Even the  
 ' history of Herodotus rests on the same foundation: but it is seen  
 ' most distinctly in the copious mythology which Pindar has pressed  
 ' into the service of his lyric poetry. The manner in which mythical  
 ' subjects were treated by the lyric poets was of course different from  
 ' that in which they had been treated by the epic poets. In epic  
 ' poetry, the mythical narrative is interesting in itself, and all parts  
 ' of it are developed with equal fulness. In lyric poetry, it serves to  
 ' exemplify some particular idea, which is usually stated in the middle  
 ' or at the end of the ode; and those points only of the story are  
 ' brought into relief, which serve to illustrate this idea. Accordingly,  
 ' the longest mythical narrative in Pindar (*viz.* the description of the  
 ' voyage of the Argonauts, in the Pythian ode to Arcesilaus, king of  
 ' Cyrene, which is continued through twenty-five strophes) falls far  
 ' short of the sustained diffuseness of the epos. Consistently with  
 ' the purpose of the ode, it is intended to set forth the descent of the  
 ' kings of Cyrene from the Argonauts; and the poet only dwells on  
 ' the relation of Jason with Pelias—of the noble exile, with the jealous  
 ' tyrant—because it contains a serious admonition to Arcesilaus in  
 ' his above-mentioned relation with Damophilus.

' The mixture of apophthegmatic maxims and typical narratives  
 ' would alone render it difficult to follow the thread of Pindar's  
 ' meaning; but, in addition to this cause of obscurity, the entire  
 ' plan of his poetry is so intricate, that a modern reader often fails to  
 ' understand the connexion of the parts, even where he thinks he has  
 ' found a clue. Pindar begins an ode full of the lofty conception

\* As the errors (*ἀμπλακίαι*) of the Rhodian heroes in Diogenes, Ol. VII.

' which he has formed of the glorious destiny of the victor ; and he  
 ' seems, as it were, carried away by the flood of images which this  
 ' conception pours forth. He does not attempt to express directly  
 ' the general idea, but follows the train of thought which it suggests  
 ' into its details, though without losing sight of their reference to  
 ' the main object. Accordingly, when he has pursued a train of  
 ' thought, either in an apophthegmatic or mythical form, up to a  
 ' certain point, he breaks off, before he has gone far enough to make  
 ' the application to the victor sufficiently clear : he then takes up  
 ' another thread, which is perhaps soon dropped for a fresh one ;  
 ' and at the end of the ode he gathers up all these different threads,  
 ' and weaves them together into one web, in which the general idea  
 ' predominates. By reserving the explanation of his allusions until  
 ' the end, Pindar contrives that his odes should consist of parts  
 ' which are not complete or intelligible in themselves ; and thus the  
 ' curiosity of the reader is kept on the stretch throughout the entire  
 ' ode. Thus, for example, the ode upon the Pythian victory, which  
 ' was gained by Hiero, as a citizen of Ætna, a city founded by him-  
 ' self,\* proceeds upon a general idea of the repose and serenity of  
 ' mind which Hiero at last enjoys after a laborious public life, and  
 ' to which Pindar strives to contribute by the influence of music and  
 ' poetry. Full of this idea, Pindar begins by describing the effects  
 ' of music upon the gods in Olympus,—how it delights, inspires, and  
 ' soothes them, although it increases the anguish of Typhos, the  
 ' enemy of the gods, who lies bound under Ætna. Thence, by a  
 ' sudden transition, he passes to the new town of Ætna, under the  
 ' mountain of the name, extols the happy auspices under which it  
 ' was founded, and lauds Hiero for his great deeds in war, and for  
 ' the wise constitution he has given to the new state ; to which  
 ' Pindar wishes exemption from foreign enemies and internal discord.  
 ' Thus far it does not appear how the praises of music are connected  
 ' with the exploits of Hiero as a warrior and a statesman : but the  
 ' connexion becomes evident when Pindar addresses to Hiero a series  
 ' of moral sentences, the object of which is to advise him to subdue  
 ' all unworthy passions, to refresh his mind with the contemplation  
 ' of art, and thus to obtain from the poets a good name, which will  
 ' descend to posterity.

---

\* Pyth. I.

‘ The characteristics of Pindar’s poetry, which have been just explained, may be discerned in all his epinikian odes. Their agreement, however, in this respect, is quite consistent with the extraordinary variety of style and expression, which has been already stated to belong to this class of poems. Every epinikian ode of Pindar has its peculiar tone, depending upon the course of the ideas and the consequent choice of the expressions. The principal differences are connected with the choice of the rhythms, which again is regulated by the musical style. According to the last distinction, the epinikia of Pindar are of three sorts,—Doric, Æolic, and Lydian; which can be easily distinguished, although each admits of innumerable varieties. In respect of metre, every ode of Pindar has an individual character; no two odes having the same metrical structure. In the Doric ode, the same metrical forms occur as those which prevailed in the choral lyric poetry of Stesichorus, *viz.* systems of dactyls and trochaic dipodies,\* which most nearly approach the stateliness of the hexameter. Accordingly, a serene dignity pervades these odes; the mythical narrations are developed with greater fulness, and the ideas are limited to the subject, and are free from personal feeling; in short, their general character is that of calmness and elevation. The language is epic, with a slight Doric tinge, which adds to its brilliancy and dignity. The rhythm of the Æolic odes resembles those of the Lesbian poetry, in which light dactylic, trochaic, or logæædic metres prevailed: these rhythms, however, when applied to choral lyric poetry, were rendered far more various, and thus often acquired a character of greater volubility and liveliness. The poet’s mind also moves with greater rapidity; and sometimes he stops himself in the midst of narrations which seem to him impious or arrogant.† A larger scope is likewise given to his personal feelings; and in the addresses to the victor there is a gayer tone, which at times even takes a jocular turn.‡ The poet introduces his relations to the victor, and to his poetical rivals: he extols his own style, and decries that of others.§ The Æolic odes, from the rapidity and variety of their movement, have a

\* The ancient writers on music explain how those trochaic dipodies were reduced to an uniform rhythm with the dactylic series. These writers state, that the trochaic dipody was considered as a rhythmical foot, having the entire first trochee as its arsis, the second as its thesis; so that, if the syllables were measured shortly, it might be taken as equivalent to a dactyl.

† Ol. I. 52. IX. 35.

‡ Ol. IV. 26. Pyth. II. 72.

§ Ol. II. 86. IX. 100. Pyth. II. 79.

‘ less uniform character than the Doric odes : for example, the first Olympic, with its joyous and glowing images, is very different from the second, in which a lofty melancholy is expressed, and from the ninth, which has an expression of proud and complacent self-reliance. The language of the Æolic epinikia is also bolder, more difficult in its syntax, and marked by rarer dialectical forms. Lastly, there are the Lydian odes, the number of which is inconsiderable ; their metre is mostly trochaic, and of a particularly soft character, agreeing with the tone of the poetry. Pindar appears to have preferred the Lydian rhythms for odes which were destined to be sung during a procession to a temple, or at the altar, and in which the favour of the deity was implored in a humble spirit.’

## ARGUMENT OF THE FIRST PYTHIAN ODE.

---

Hiero gained the victory in the chariot-race at the Pythian games, ΠΥΘΗ. 29, answering to OL. 76, 3; B. C. 474. He had founded a city, which he called Ætna, two years previous. He removed the inhabitants of Catana, to make the population of his new settlement, adding to them Megarians, Syracusans, and Geloans. (After the death of Hiero, the Catanians were allowed to return to their native city, OL. 79, 4.) There had been a continued eruption of Mount Ætna, which began OL. 75, 2; B. C. 479. Hiero, in the same year in which he won the chariot-race at the Pythian games, defeated the Etruscans at Cumæ.

A brazen helmet was discovered at Olympia, A. D. 1817, which, by its inscription, shows it to have been offered up by Hiero to Jupiter Olympius, in honour of that victory. (*Vid. Böckh. Explic. ad Pyth. 1.*) The inscription is as follows:

**ΗΙΑΡΟΝΟΔΕΙΝΟΜΕΝΕΟΣ**  
**ΚΑΙΤΟΙΣΥΡΑΚΟΣΙΟΙ**  
**ΤΟΙΔΙΤΥΡΑΝΑΠΟΚΥΜΑΣ.**

In common dialect, *Ἱέρων, ὁ Δεινομένους, καὶ οἱ Συρακόσιοι τῷ Διὶ Τυρράνῃ ἀπὸ Κύμης, Hiero, son of Deinomenes, and the Syracusans, offer up these Tuscan spoils, taken at Cuma, to Jupiter.* Böckh observes, that if Δί be, as Pindar sometimes makes it, of *one* syllable, the last half of this inscription makes a paræmiac verse,—τῷ Διὶ Τυρράνῃ ἀπὸ Κύμας.

The poet begins by an invocation to the lyre, which, touched by the hand of Apollo, whilst the Muses accompany it in the dance, charms the gods themselves. The thunderbolt, and the eagle, and Mars are subdued. An insensibility to the powers of music and poetry argues a savage and brutal nature, such as that of Typhōeus, who is now buried under the earth, with his head under Cumæ, and his breast under Ætna, *v.* 20. This reminds the poet of the ravages committed by the volcano; and he prays the protection of Jupiter

for Hiero, who has just founded a city called after the mountain. He has also gained a victory at the Pythian games, and this is a favourable omen of future prosperity; as a fair gale at the commencement of a voyage: *v.* 34. The poet then entreats Apollo to remember the city,—for all excellencies come from heaven. He hopes that he may surpass his contemporaries in praising Hiero. He wishes that Hiero may be wealthy, and free from bodily disease; so that hereafter he may remember the great battles he had been engaged in, and the honour he gained. Hiero gained his victory, as Philoctetes destroyed Troy, even though he was sick: *v.* 57. Deinomenes may reasonably wish to hear his father's praises. For his sake, his father built the city Ætna, and gave it Dorian freedom and laws. The poet then prays to Jupiter, that all his anticipations and wishes for the new city may be verified by experience—may peace flourish, and the Carthaginian and Etruscan war-shout be heard no more in the peaceful palace! *v.* 73. Salamis is the glory of Athens; Plataeæ of Lacedæmon; but Himera is of Syracuse. In praising a hero, moderation is especially necessary to be observed: too much eulogy disgusts the envious, who repine at the virtues of the good: *v.* 84. Nevertheless, this is to be no reason for Hiero to abstain from the practice of virtue. He must be a lover of justice and truth. His every word is of so much the greater consequence, because he is the ruler of many people. If he wishes for a good reputation with posterity, to be recorded by historians and poets, he will be generous and hospitable as Cræsus was; whereas Phalaris is never praised: and the next happiness to prosperity is,—for a man to be celebrated by poets: *ad fin.*

The general purpose of this ode seems to be, to point out to Hiero wherein the true glory of a monarch consists. After the military renown he had gained, it became him to secure to himself the praise of posterity, by promoting the liberal arts; hence the praise of music especially. (*Vid. Introd. p.* 92.) He has done wisely in giving free institutions to his new town: but he will not consult the true welfare and dignity of his crown, if he is penurious in rewarding genius, or lends himself to flattery. All lawful rulers—as Jove and Mars—will protect and encourage art: but all illegal tyrants, like Typhœus, will despise and destroy it.

Horace, in his 4th Ode of his 3rd Book, seems to have taken this



Pythian for his model. He there panegyricizes Augustus, as Pindar here praises Hiero; and is equally abrupt in passing from the one part of his subject to the other. He is addressing the Muses, when he says—

Vos Cæsarem altum, militiâ simul  
 Fessas cohortes abdidit oppidis,  
     Finire quærentem labores  
     Pierio recreatis antro.  
 Vos lene consilium et datis, et dato  
 Gaudetis, almæ. *Scimus ut impios*  
     *Titanas immanemque turbam*  
     *Fulmine sustulerit caduco,*  
 Qui terram inertem, qui mare temperat  
 Ventosum, et umbras, regnaque tristia,  
     Divosque mortalesque turbas  
     Imperio regit unus æquo.

Perhaps Horace might, in a subordinate sense, mean to represent the illiterate Antony, and other rivals of Augustus, by the savage giants who waged useless warfare with Jupiter.

## NOTES ON THE FIRST PYTHIAN ODE.

---

**ΠΥΘ. Ι. Ι.** The writer in the *British and Foreign Review*, to whom I have already referred, thus distributes the several parts of this ode, between the chorus, the leader of the chorus, and the poet himself:—"We would let the chorus sing to ἐλελιζόμενα, and leave "the elaborate description of the eagle to the poet alone, as far as "line 10; chorus, to the end of the antistrophe; ἕξαρχος, or leader, "to line 17; chorus then to line 28; ἕξαρχος to line 35; chorus "then to line 40; ἕξαρχος, the next strophe; then chorus, 47—57; "leader, the two next lines; then chorus, 60—80; leader, 81—92, "ἀνεμόεν; chorus, 92—98; leader concludes. The picture of the "eagle is too minute and too particular for the voice of the chorus; "and by giving that to a single singer, the grandeur of the lines "about the volcano is thrown out more prominently: the transition "too from the blessed gods to the Titans is more natural and easy. "After the loud thunders of Ætna cease, a single voice is heard, "making intercession for the new victorious city. Towards the end, "the good wishes and congratulations are public and choral, while "the warning cautions are spoken by the poet himself."

I must beg the student to keep this proposed distribution of its several parts in view, whilst he reads the first Pythian ode.

---

1. 'Oh testudinis aureæ

'Dulcem quæ strepitum, Pieri, temperas.'

*Hor. Od. IV. III. 17.*

After φόρμυξ, understand *Hail!* or, *I invoke you*; as *Ol. iv. in init.* Ἐλατήρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ.

2. The proper sense of σύνδικος is *an advocate*: as this sense, however, cannot be applied to the present passage, Böckh, after Hermann, takes it to mean—*that in which the Muses and Apollo have a common right,—justly due to both.* In support of this sense he quotes from *Pyth. v. 96*,—κοινὰν χάριν ἔνδικόν τ' Ἄρκεσίλα; where

ἔνδοκον means *justly due*. Heyne more correctly interprets the word to mean *assistant, companion, friend*; observing, that as the lyre *plays* to the dancers, so it may be said *to assist them*. And he very appositely quotes *Pyth.* XII. 25—

καὶ δονάκων,  
τοὶ παρὰ καλλιχόρῳ ναίοισι πόλει Χαρίτων,  
Καφισίδος ἐν τεμένει, πιστοὶ χορευτῶν μάρτυρες.

I need hardly observe, that both *σύνδικος* and *μάρτυς* are terms fetched from the law-courts. In Liddell and Scott's *Lexicon*, the words *σύνδικον Μοισῶν κτέανον* are translated '*joint possession of the Muses*,' and this sense of *σύνδικος* is supported by reference to *Æsch. Agam.* 1601—*λάκτισμα δείπνον συνδίκως τιθεὶς ἀρῆ*. In which passage, however, the adverb certainly signifies '*justly*,' not '*jointly*,' and is properly translated by *l'ape*, '*gerecht*.'

— *βάσις, the dance*. The feet of dancers moved in harmony with the measures of music. *Plato, Alcibid.* I. 108. c. *εἰπέ πρῶτον τίς ἢ τέχνη, ἧς τὸ κιθαρίζειν, καὶ τὸ ᾄδειν, καὶ τὸ ἐμβαίνειν ὀρθῶς*.

3. *σάμασιν, the signal which you give by your sound*.

4. *ἀμβολάς, the prelude*. ἦτοι ὁ φορμίζων ἀνεβάλλετο καλὸν αἶδειν. *Hom. Od.* I. 155. The Latins expressed the idea conveyed by the word *ἀναβάλλεσθαι* by '*pollice prætentare*;' as, *Ov. Met.* v. 339,—  
'*Calliope querulas prætentat pollice chordas*.'

— *ἐλελιζομένα, being rapidly run over by the hand of the minstrel*. φόρμιγγ' ἐλελίζων. *Ol.* IX. 13, note.

5. In describing Apollo, as playing the lyre, and the Muses, as singing, in Olympus, Pindar probably had Homer in his mind:—

ὡς τότε μὲν πρόπαν ἡμαρ ἐς ἥλιον καταδύντα  
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς εἵηης,  
οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων,  
Μουσῶων θ', αἱ ᾄειδον ἀμειβόμεναι ὅπ'ι καλῇ.

II. 1. 601.

— *αἰχματῶν, i. e. ἠκακμένων*. Θεὸς ἔντυεν αἰτοῦ θυμὸν αἰχματῶν. *Nem.* IX. 36. In these instances, the word is used as an adjective.

6. *Sophocel. Fragm.* ὁ σκηπτοβάμων ἀστός, κύων Διός. *Juven. Sat.* x. 43,—'*Da nunc et volucrem, sceptro que surgit eburno*.'

εἴ τις καὶ βασιλεύσει  
ἐν ταῖς πόλεσιν τῶν Ἑλλήνων, Ἀγαμέμνων ἢ Μενέλαος,  
ἐπὶ τῶν σκηπτρῶν ἐκάθητ' ὄρνις. *Arist. Av.* 508.

ἀνά governs the dat. only in Doric and Ionic; χρυσέφ ἀνά σκίπτρω. *Hom. Il. I. 15*

This passage has been imitated by *Gray*, in his *Ode on the Progress of Poesy* :—

‘ Oh! sovereign of the willing soul,  
 ‘ Parent of sweet and solemn-breathing airs,  
 ‘ Enchanting shell! the sullen cares  
 ‘ And frantic passions hear thy soft controul.  
 ‘ On Thracia’s hills the lord of war  
 ‘ Has curb’d the fury of his car,  
 ‘ And dropp’d his thirsty lance at thy command.  
 ‘ Perching on the sceptred hand  
 ‘ Of Jove, thy magic lulls the feather’d king  
 ‘ With ruffled plumes, and flagging wing :  
 ‘ Quench’d in dark clouds of slumber lie  
 ‘ The terror of his beak, and lightnings of his eye.’

8. ἀγκύλω κρατί, *on his head that is armed with a crooked beak.* Homer has expressed the same idea by the word ἀγκυλοχειίλης· ἐλθὼν δ’ ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχειίλης. *Od. XIX. 538.*

— γλεφάρων, Dor. for βλεφάρων; as γάλανος. (Lat. *glans*.) for βάλανος.

9. The word ὑγρός has several derivative meanings. The primary sense is *liquid*; and, as that which is liquid is soft, ὑγρός therefore means *soft, flexible, delicate*. Perhaps it is in this sense that the word should be taken, when applied to plants; and Virgil probably means to represent ὑγρὸς ἄκανθος by ‘*mollis acanthus* ;’ the word ‘*mollis*’ being in fact a modified form of ‘*mobilis*.’ Plato, in describing love, says—νεώτατος μὲν δὴ ἐστὶ καὶ ἀπαλώτατος· πρὸς δὲ τούτοις, ὑγρὸς τὸ εἶδος. *Symp. 196. a.* On which Stallbaum says—‘*opponitur ὑγρὸς proximo σκληρὸς, ut facile intelligatur quid hoc loco significet.*’ In the present passage, it means *having a curved beak*; as *Theocr. xxv. 206*,—αὐτὰρ ἐγὼ κέρας ὑγρὸν ἐλών.

10. ῥιπαῖσι, *the vibrations of the strings of the lyre.* The word is properly applied to *wind*; hence ῥιπίς, *a fan*. αἰθῆρ δ’ ἐλαφραῖς πτερύγων ῥιπαῖς ὑποσυρίζει. *Æsch. Prom. Vinct. 125.*

— κατασχομένος, *overcome*. It is here used passively, as it is *Hom. Il. III. 419*,—βῆ δὲ κατασχομένη ἐανῶ ἀργῆτι φαινώφ.

11. Böckh takes ἀκμάν in a metaphorical sense, to mean *force* : but the word is certainly here used in its primary sense of *point*. Translate, *Laying aside his rough-pointed spear*.

12. By the word κῆλα, literally *darts*, the poet means *the thoughts conveyed to the mind of the god by the music*. He is fond of this metaphor :—

ἐμοὶ μὲν ὦν  
Μοῖσα καρτερώτατον βέλος ἀλκᾷ τρέφει. *Ol.* I. 111.

πολλά μοι ὑπ' ἀγκῶνος ὠκέα βέλη ἔνδον ἐντὶ φαρέτρας. *Ol.* II. 83.

—ἀμφὶ σοφία, *by the art of music and singing*. ἐμᾷ ποτανὸν ἀμφὶ μαχανῶ. *Pyth.* VIII. 34.

—βαθύκολπος has the same sense as βαθύζωνος. σὺν βαθύζωνου διδύμοις παισὶ Δήδας. *Ol.* III. 35 ; *having the robe full down to the waist*.

13. ὄσσα, i. e. ὄσους. ἀτύζονται, *are utterly confounded*. This word is often used by Homer in the sense of *bewildered*, or *flying in confusion*.

14. κατὰ γᾶν, *in the land*. The etymology of ἀμαιμάκετος is not certain. Three are given—ἄγαν μαιμάων—ἀμάχητος—ἄγαν μακρός. This last seems to have been hit upon, to explain Homer's expression—ἰστὸν ἀμαιμάκετον νηός. *Odyss.* XIV. 311. The word is probably a lengthened form of ἀμάχητος, which Æschylus uses in the form ἀμάχετος. ἀμαχέτου δίκαν ὕδατος ὀροτύπου. *Sept. c. Theb.* 85. Sophocles uses it as an epithet of fire,—κρείσσον ἀμαιμακέτου πυρός. *Æd. Tyr.* 177 ; and of the Furies,—τᾶνδ' ἀμαιμακετᾶν κορᾶν. *Æd. Col.* 127.

15. αἰνᾶ. It is remarkable that Pindar uses the words Ἴσθμός, and Τάρταρος, *the bosom of the earth*, in the fem. gen. *Ol.* VIII. 48,—ἐπ' Ἴσθμῷ ποντία : on which passage, the Scholiast says, ἐπίφορος ὁ Πίνδαρός ἐστι πρὸς τὰ θηλυκά. Yet Thiersch conjectures that εὐνᾶ is the right reading in the present verse, supporting it by Homer—εἰν Ἄριμοις, ὅθι φασὶ Τυφώεος ἔμμεναι εὐνάς. *Il.* II. 783.

'Durumque cubile

'Inarime Jovis imperiis impōsta Typhæo.'

*Virg. Æn.* IX. 715.

17. τὸν γηγενῆ τε Κιλικίων οἰκήτορα  
 ἀντρῶν ἰδὼν ᾤκτειρα δάϊον τέρας  
 ἑκατογκάρανον πρὸς βίαν χειρούμενον  
 Τυφῶνα θοῦρον, ὅστις ἀντίεστη Θεοῖς.\*

*Æsch. Prom. Vinct.* 351.

— πολυώνυμον, *renowned*.

18. *The sea-girt hills that overhang Cumæ.* ἀλιερκία χώραν. *Ol.* VIII. 25,—applied to Ægina. ἀλιερκία Ἴσθμοῦ δειράδα. *Isthm.* I. 9. ‘Suspectumque jugum Cumis.’ *Juven.* IX. 57.

19. The word κίων was often applied to mountains, particularly Atlas. Thus Homer,—

\*Ἀτλαντος—ἔχει δέ τε κίονας αὐτὸς  
 μακράς, αἱ γαῖαν τε καὶ οὐρανὸν ἀμφὶς ἔχουσι. *Od.* I. 53.

So, *Æsch. Prom. Vinct.* 348—

\*Ἀτλαντος, ὃς πρὸς ἐσπέρους τόπους  
 ἔστηκε, κίων’ οὐρανοῦ τε καὶ χθονὸς  
 ὤμοις ἐρείδων.

The student will readily remember that the Rock of Gibraltar was called “The Pillars” of Hercules.

Ovid thus disposes of the body of Typhōeus—

- ‘Vasta Giganteis injecta est insula membris  
 ‘Trinacris, et magnis subjectum molibus urget  
 ‘Ætherias ausum sperare Typhōea sedes.  
 ‘Nititur ille quidem, pugnatque resurgere sæpe :  
 ‘Dextra sed Ausonio manus est subjecta Peloro :  
 ‘Læva, Pachyne, tibi ; Lilybæo crura premuntur ;  
 ‘Degravat Ætna caput ; sub quâ resupinus arenas  
 ‘Ejectat, flammamque fero vomit ore Typhōeus.’

*Metam.* v. 346.

Pindar speaks of Cumæ lying on Typhōeus, because Hiero had gained his famous victory over the Etruscans near that place ; and

\* Such is the reading of the last verse, in Blomfield’s edition. But the conjecture hazarded by Burgess is better—

Τυφῶνα θῆρ’ ὃς πᾶσιν.

And Elmsley’s reading—

Τυφῶν, ἅπασιν ὅστις ἀντίεστη

is entitled to consideration ; but how could θοῦρον have got into the verse, unless there was *some* reason for it : Elmsley is hypercritical, in denying the use of the form Τυφῶνα to Æschylus.

because the neighbourhood of Vesuvius authorized the poet in making such a scene the place of the Titan's imprisonment. Ætna is of course mentioned, as being the seat of Hiero's new colony. The skill with which Pindar interweaves the mythological, with the historical parts of his poems, making them form as it were but one subject, is worthy of the utmost admiration; nor shall we perceive half his beauties, unless we keep constantly in view this guiding principle,—that there is a perfect unity in all his works: and we may be sure that, if we fail on any occasion to see the meaning and coherency of his apparent digressions, the fault is not in the poet, but in ourselves.

20. πάνετες, *all the year round.*

— ὀξείας. 'Geluque Flumina constiterint acuto.'

*Hor. Od. I. ix. 3.*

'Solvitur acris hyems.' *Hor. Od. I. iv. 1.*

— τιθήνα, *possessor, properly nurse.* Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαιρών. *Eurip. Phoenissæ, 802.* The word τρέφειν often means no more than ἔχειν, as in the expressions φόβον—νόσον τρέφειν, κ. τ. λ.

21. ἀγνόταται πύρρος παγαί, *pure streams of lava.* Fire was the principal purifier from defilement; or ἀγνόταται means *brightest*; as Virgil uses *purus*,—

'Et *purâ* per noctem *in luce* refulsit

'Alma parens, confessa deam.' *Æn. II. 590.*

Virgil's description of an eruption of Mount Ætna may properly be compared with this:—

'Horrificis juxta tonat Ætna ruinis,

'Interdumque atram prorumpit ad æthera nubem,

'Turbine fumantem piceo et candente favillâ,

'Attollitque globos flammaram et sidera lambit.

'Interdum scopulos avulsaque viscera montis

'Erigit eructans, liquefactaque saxa sub auras

'Cum gemitu glomerat, fundoque exæstuat imo.

'Pama est Enceladi semiustum fulmine corpus

'Urgeri mole hâc, ingentemque insuper Ætnam

'Impositam ruptis flammam exspirare caminis,

'Et fessum quoties mutet latus, intremere omnem

'Murmure Trinacriam, et cælum subtexere fumo.'

*Æn. III. 571.*

Callimachus confines Briareus under Ætna :—

ὡς δ' ὀπότη' Αἰτναίαν ὄρεος πυρὶ τυφομένοιο  
σειούνται μυχὰ πάντα, κατουδαίοιο γίγαντος  
εἰς ἑτέρην Βριαρήος ἐπωμίδα κινυμένοιο.

*In Del.* 141.

22. Ætna is said to roll smoke by day, and fire by night ; because fire is more visible at the one time, and smoke at the other.

23. *A red waving flame hurls fragments of rock down to the deep expanse of the sea, with uproar.*

25. κείνο ἐρπετόν, *that monster Typhæus.* The word ἐρπετόν was applied to any animal ; e. g.

ὄσσο' ἐπὶ γαίαν  
ἐρπετὰ γίνονται. *Hom. Od.* iv. 417.

And, πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τᾶδε πάρεσι. *Theocr. Idyll.* xv. 118.

26. As this is the only passage in which Pindar uses the word θαυμάσιος, Kayser thinks it probable that the right reading is τέρας μὲν θαυματὸν ἄντα ιδέσθαι.

— θαῦμα δέ, κ. τ. λ. *and a prodigy to hear of from passing travellers.*

27. καὶ νῦν ἀχρεῖον καὶ παρήγορον δέμας (i. e. Typhæus)  
κέϊται στενωποῦ πλησίον θαλασσίῳ  
ἰπούμενος ρίζαισιν Αἰτναίαις ἕπο'  
κορυφαῖς δ' ἐν ἄκραις ἡμενος μυδροκτυπεῖ  
Ἥφαιστος, ἐνθεν ἐκραγῆσονται ποτε  
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις  
τῆς καλλικάρπου Σικελίας λευρὰς γύας.

*Æsch. Prom. Vinct.* 363.

— μελαμφύλλοις κορυφαῖς, *crags shady with woods.* ὅταν δὲ τούτων γῆ μελαμφύλλος τύχη. *Soph. Œd. Col.* 482.

28. στρωμνὰ, *the bed on which he lies.* Ætna is on the breast of the giant ; the bottom (πέδον) of the mountain is under him,—*his bed.*

29. *May we please thee, O Jove.* The metre requires *φανδάειν.*

30. μέτωπον, *the highest point, literally the forehead.* Dissen observes, that the words πόδες, στέρνα, ῥῶτα, ὀφρύες, κροταφοί, are similarly applied to mountains.



32. Πυθιάδος ἐν δρόμῳ· αἶσ, — τὸ δὲ κλέος τηλόθεν δέδορκε τῶν Ὀλυμπιάδων ἐν δρόμοις Πελοπος. *Ol. I. 93.*

32. *The herald at the games proclaimed the name of the town of Ætna, praising it on account of Hiero, who was victor in the chariot-race.* Dissen renders ὑπέρ by 'jussu et nomine,'—an excellent sense, if the word will bear it.

33. *πρώτα χάρις, the first delight.*

35. *For it is probable that they will also obtain a better end of their return,—i. e. a safe return at last.* But Hermann's correction of this passage seems clearly right;—*ἐοικότα δ' ἐν καὶ τελευτᾷ φερτέρου νόστου τυχεῖν.*

— *And reason in such circumstances (viz. a victory) teaches us to expect (literally, brings the opinion) that the city (νῦν) will hereafter be famous for crowns of victory, and horses, and famous for triumphal banquets accompanied by song.* According to this interpretation, νῦν refers to *χώραν*, in v. 40.

40. *May you remember the happy omen given by you in this first victory, and this land of brave men.* Hermann reads *εὐανδροῦν*, *to fill with brave men.* The word is not found, but is formed, by perfectly correct analogy, from *εὐανδρέω*, *to be brave.* So *εὐοδέω* means, *to prosper in the way*; but *εὐοδώ*, *to make to prosper.* *πολεμέω*, *to be an enemy*; *πολεμῶ*, *to make an enemy.* *εὐανδρέω*, *to be prosperous in men*; *εὐανδρώ*, *to make prosperous in men.* *May you be willing to remember these things, and to bless the city with brave men.* If *εὐανδρον* be read before *χώραν*;—*remember these things, and make the city a city of brave men.* Horace must have had this address to Apollo in his mind, when he wrote—

Qui rore puro *Castaliæ* lavit  
Crines solutos, qui *Lyciæ* tenet  
Dumeta, natalemque sylvam  
*Delius* et *Patareus* Apollo. *Od. III. iv. 61.*

— ἄλλ' ἐν φρεσὶ θέσθε ἱεῆστος  
*aĩdō* καὶ νίμειω. *Hom. Il. XIII. 121.*

41. *For all arts attainable by human virtue proceed from the gods, as their real cause.*

44. *By casting as it were darts out of the ring, he means—uttering words not to the purpose; as he says, Nem. VII. 70,—ἀπομνύω μὴ τέρμα προβὰς ἄκονθ' ὥστε χαλκοπάραον ἔρσαι θοὰν γλῶσσαν. Lucian. de Gymnas. 21,—καίτοι ἔξω τοῦ ἀγῶνος ἴσως ταῦτα· and 19,—ἦν μέντοι μὴ ἐξαγώνια, μηδὲ πόρρω τοῦ σκοποῦ τὰ λεγόμενα ἦ. Demosthenes, in the opening of his speech de Coroná, uses ἔξωθεν in a similar way; —τοῖς ἔξωθεν λόγοις ἡγμένος.*

45. ἀμείβομαι is regarded as another form of ἀμείβομαι, and is here used metaphorically, in the sense of *surpassing*, i. e. *going beyond*. ἀμείβομαι is used in the primary sense of *passing*, by Homer, *Od. x. 328*,—ὅς κε πῆλ καὶ πρῶτον ἀμείψεται ἔρκος ὀδόντων.

— By ἀντίους, he means his rivals Simonides and Bacchylides.

46. *I hope that all future time may send to him good fortune and increase of wealth, as it does now (οὔτω).*

— καμάτων refers to the painful disorder with which Hiero was afflicted; the Scholiast on this passage observing,—καμάτων φησὶ τῶν συνεχόντων τὸν Ἰέρωνα ἐκ τοῦ νοσήματος τῆς λιθουρίας.

47. *Future time will certainly remind him.*

48. τλάμονι, *bold*. τλημονεστάτην δὲ σὲ πασῶν γυναικῶν εἶδον ὀφθαλμοῖς ἐγώ. *Eur. Heracl. 570*. ἔλεξε παντῶν τλημονέστατον λόγον. *Hecub. 562*.

— εὐρίσκοντο Θεῶν παλάμαις τίμαν, *they gained glory from an increase of empire, by the aid of the gods*. εὐρίσκω has this sense in several other places. ἐλπίδ' ἔχω κλέος εὐρέσθαι κεν ὑψηλὸν πρόσω. *Pyth. III. 111*. ἄνδρα τε πύξ ἀρετὰν εὐρόντα. *Ol. VII. 89*. The verb in the present passage is used in the plural number, because Hiero, in defeating the Etruscans, did not act alone; and the glory of his victory may be attributed to his soldiers and allies, with as much propriety as to himself. There is a similar change from the singular to the plural, *Nem. VII. 36*,—ὁ δ' ἀποπλέων Σκύρου μὲν ἄμαρτε, πλαγχθέντες δ' εἰς Ἐφύραν ἴκοντο.

50. πλούτου στεφάνωμ' ἀγέρωχον. These words are put in apposition to τίμαν. *Military glory, which is the noble crown upon wealth; i. e. which gives to wealth its brightest lustre and honour. ἀγέρωχος*

is applied, in Homer, to the Trojans, Mysians, Rhodians, and Periclymenus, son of Neleus. Buttmann has rather a fanciful idea, that the word was originally used only in the Asiatic dialects, and that the Asiatic rhetoricians introduced it into the later Attic prose. The etymology of the word is uncertain; for even that to which Buttmann inclines, *viz.* *a, intens.* γέρας, ἔχω, is very far from satisfactory.

50. δίκαν ἐφέπων, *adopting the manner,—in imitation of.* Mr. Donaldson thinks that the original meaning of the word δίκη was *an equivalent*: and this appears particularly from the use of δίκαιος; e. g. *Herodotus*, II. 149, has αἱ δ' ἑκατὸν ὄργυιαι δίκαιαι εἰσι στάδιον ἐξάπλεθρον, *one hundred fathoms are exactly, or just equivalent to, a stadium.* Xenophon too uses the word ἄδικος in a way that points to the same radical sense of δίκη,—οὔτε γὰρ ἄρμα δήπου ταχὺ γένοιτ' ἂν βραδέων ἵππων ἐνότων, οὔτε δίκαιον ἀδίκων συνεζευγμένων. *Cyrop.* II. 2. 26;—*when the horses are not a pair.* Hence we may explain the phrases δουναι—λαβεῖν δίκην, *to give, or receive an equivalent.* That which is equivalent to another thing, is of course *like it*; and so δίκην is often used elliptically as a preposition, in the sense of *like*, 'instar'; and δίκην ἐφέπειν means *to resemble.* Liddell and Scott consider '*right*,' and Pape thinks '*custom*' (*sitte*,) to be the primary sense of the word.

Hiero resembled Philoctetes in this way:—The Greeks, in the Trojan war, had contemptuously driven Philoctetes out of the camp, and banished him to Lemnos, because he had received a wound, which was offensive to the army: yet they were afterwards obliged to entreat this same person to assist them. So the Cumans, who had previously treated Hiero with contumelious disdain, were now glad to implore his aid against the Etruscans.

51. Hermann reads ἀναγκαία, for ἀνάγκα μιν.

52. *And the proud one was compelled to coax him to be a friend.* By the proud one he means the Cumans.

— μεταμείβοντας, *trying to remove him.* Böckh observes, that Pindar often uses the present participle, where in Latin the *fut. in rus* would be used; e. g.—

τοὶ μὲν γένει φίλῳ σὺν Ἀτρείῳ Ἑλέαν

κομίζοντες, οἱ δ' ἀπὸ πάμπαν εἴργοντες. *Ol.* XIII. 58.

But, in this passage, κομίζοντες means *trying to recover.* The present

participle implying, as it does, an incomplete action, may naturally have the sense of 'making an effort.' Kayser prefers μεταβάσοντας, (the conjecture of some anonymous friend of Böckh's,) and quotes *Olymp. i. 40*,—

τότ' Ἀγλαοστρίαιναν ἀρπάσαι  
δαμέντα φρένας ἰμέρω χρυσαίαισιν ἀν' ἵπποις  
ἕπατον εὐρυτίμον ποτὶ δῶμα Διὸς μεταβάσαι.

He denies that Hesychius refers to this passage of Pindar, when he explains the word μεταμείβων, by μεταλλάσσων: but that is not much to the purpose, if the one word may be interpreted by the other.

53. τοξόταν. He calls Philoctetes *the archer*, because he possessed the arrows of Hercules, which the Greeks endeavoured to get from him; since *it was destined* (μοιριδιον ἦν,) that without them Troy could not be taken.

57. Giving him the blessing of all that he desires. καιρόν, properly, *opportunity for gaining any thing*; hence, *actual possession*; as, *Ol. ii. 53*,—ὁ μὲν πλοῦτος ἀρεταῖς δεδαυδαλμένος φέρει τῶν τε καὶ τῶν καιρόν,—*gives the possession of all sorts of good things*.

58. It seems impossible to construe καὶ παρ Δεινομένει in any other way than—*though we are at the palace of Deinomenes*; and this would prove the hymn to have been sung at Ætna: but Dissen maintains that it was sung at Syracuse, and construes the present passage—*let us, in imagination, go to the palace of Deinomenes, at Ætna*; a sense which cannot be extracted from the words.

59. Obey me by singing a hymn, which shall be the reward of his victory in the chariot-race; for a victory gained by a father cannot be an uninteresting delight to a son. ποιῆ is similarly used, *Nem. i. 70*,—τὸν ἅπαντα χρόνον ποιῶν λαχόντ' ἐξάιρετον properly, *a fine that is due*.

60. ἔπειτ', quæ cum ita sint. Αἴτνας βασιλεῖ, i. e. Deinomenes.

63. θεοδμάτῳ, properly, *built, or made, by the gods*. The word is applied to virtue;—θεοδμάτους ἀρετάς. *Isthm. v. 11*; and means *divinely good*: applied to ἐλευθερία, it means *properly-defined, constitutionally-regulated, liberty*; i. e. *the best*.

62. Ἰλλίδος. In every Doric state, there were three tribes,—Hylleis, Dymanes, or Dymanataæ, and Pamphyli. Ægimius, an ancient Doric king, had two sons,—Dyman, and Pamphylus: Hyllus, whom he adopted, was a natural son of Hercules: hence, Ἰλλίδος στάθμας, and τεθμοὶ Δίγμιου, mean *Dorian institutions*. Pindar, however, in this passage refers only to *two* of the three tribes. Mr. Donaldson thinks that the Dymanes (the omitted tribe,) with the Pamphylians, were the true Dorians, descended from the mythical king Ægimius; and that the Hyllæans were an Achæan tribe, who joined the Heracleids in their invasion of the Peloponnesus. Others think that the Hyllæans and Dymanes were the two original tribes, and that the Pamphylians were a collection of adventurers from various races (πᾶς φύλης,) who joined the expedition. So when Cleopus, son of Codrus, settled at Erythræ, he is said to have found there Carians, Cretans, Lycians, and Pamphylians: which last word Thirlwall (*History of Greece, ch. xii. vol. 2. p. 86. note*) takes to mean a tribe composed of many races. The main institutions which the Dorians carried with them were—a king (or two, as there were at Lacedæmon; and as there were two Consuls at Rome; and Böckh refers the word βασιλευσιν, v. 68, to this;) an aristocratic senate; a free people; and public slaves. The three tribes at Rome, viz. Titenses, Luceres, and Rhamnenses, seem to bespeak a Dorian origin.

62. στάθμας, i. e. κατὰ στάθμας, according to the leading rules and principles. στάθμη is properly a carpenter's rule, or line.

Hiero colonized Ætna with 5000 Syracusans, and the same number of Peloponnesians, together with Geloans and Megarians, all being of Dorian race.

63. And the Dorians, who dwell under Taygetus, love to preserve their national laws. Hiero of course established the true Dorian principles of government at Ætna.

64. ὑπὸ Ταυγέτου ναίοντες, the dwellers beneath Taygetus. When a participle is, in fact, used as a substantive, it has of course no reference to time; and οἱ ναίοντες means *settlers*, though the settlement was formed many ages since.

65. Though Pindar here says, that the Dorians, coming from Pindus, took Amyclæ, yet Müller (*b. I. ch. v. 12*) maintains that Amyclæ was not taken by the Dorians until nearly 300 years after the

great migration into the Peloponnesus. He therefore denies the statement of the historian Ephorus, that Philonomus, the Achæan, who betrayed Lacedæmon to the Dorians, received Amyclæ as his reward. It is evident that Pindar mentions the place here, for the sake of magnifying the descent of Hiero. Thera, Melos, and Gortyna were colonized from the neighbourhood of Taygetus, when under the government of Amyclæ; and the first colonies to Lesbos, Tenedos, and Patræ came from Amyclæ. Müller is most anxious to prove that Amyclæ was a town of great strength and importance before the Doric invasion. He says "Amyclæ, in a beautiful and well-wooded country, was the abode of Tyndareus and his family: here were the tombs of Cassandra and Agamemnon, who, according to a native tradition (preserved by Stesichorus and Simonides) ruled in this city." He refers to the Scholiast, on *Eurip. Orest.* 46, as his authority for this "tradition." The words of the Scholiast are,— "Ὅμηρος δὲ ἐν Μυκῆναις φησὶ τὰ βασιλεία Ἀγαμέμνονος, Στῆσίχορος δὲ καὶ Σιμωνίδης ἐν Λακεδαιμονίᾳ" but not a word about Amyclæ: and if Amyclæ was an ancient seat of government in the ante-Doric ages, how comes it to pass that Homer does not mention the fact? Müller is ready with an answer: he says (*loc. cit.*) "Homer describes Sparta as the residence of the Pelopidæ, transferring, apparently, the circumstances of his own time to an earlier period." This seems more like the display of ingenuity in defence of a theory, than the severe impartiality of history.

66. *Τυνδαριδᾶν γείτονας*. The Dioscuri were worshipped and buried at Therapne, close to Amyclæ. Pindar says of them,—

μεταμειβόμενοι δ' ἐναλλάξ ἀμέραν τὰν μὲν παρὰ πατρὶ φίλω  
Δὶ νέμονται, τὰν δ' ὑπὸ κεύθεσι γαίας ἐν γυάλοις Θεράπνας.

*Nem. x. 55.*

67. *Oh! Jupiter, thou accomplisher (of all things, grant) that men may speak truth when they adjudge (literally, that the true speech of men may adjudge) such a happy fate as this to them who dwell and rule by the waters of the Amenas. The king himself, by your aid, and when he deposes his authority to his son, giving due honour to the people, shall lead them in the paths of harmonious concord.*

The river Amenas (*Galico*) was also written Amenaus, and Amenanus: it rises in Mount Ætna.

'Necnon Sicaniæ volvens Amenanus arenas

'Nunc fluit.'

*Ov. Met. xv. 279.*

70. The poet uses the epithet *σύμφωνον*, in allusion to the mixed multitude of various nations, with which Hiero had peopled Ætna.

71. ἄμερον κατ' οἶκον ἔχῃ, i. e. κατέχῃ ἄμερον οἶκον, *let him maintain a peaceful home*; i. e. *let him keep at home in peace*.

72. Φοίνιξ, *Pœnus*; i. e. *the Carthaginiān*. That the Carthaginians sometimes had a friendly intercourse and alliance with the Etruscans, we learn from Herodotus, who tells us (*Clio*, 166) that these two powers combined attacked the Phocæans, when on their adventures in the Mediterranean. But there seems no good reason for supposing (as the Scholiast does,) that Pindar in the present passage implies that the Carthaginians were the allies of the Etruscans at the battle of Cumæ. By the expression—"the Carthaginian may keep peace, being warned by the defeat of Cumæ," he probably means that the Carthaginians may be deterred by that event from the thoughts of invading Greece.

— ἀλαλατὸς ἰδῶν, *the soldier (literally, the war-shout) seeing*;—a bold image.

— ναυσίστονον ὕβριν, *the damage that brought affliction on the ships*: ὕβρις, which is properly *insolence, pride*, thence signifies *injury and wrong*, being the natural effects of insolence. In the xxvii. Ch. of the *Acts of the Apostles*, the word is twice used to signify *mischief done to a ship*; v. 10. Θεωρῶ ὅτι μετὰ ὕβρεως καὶ πολλῆς ζημίας οὐ μόνον τοῦ φόρτου καὶ τοῦ πλοίου· and v. 21. μὴ ἀνάγεσθαι ἀπὸ τῆς Κρήτης, κερδῆσαι τε τὴν ὕβριν ταύτην καὶ τὴν ζημίαν. On which passages, Parkhurst quotes the expression in Pindar which we are now considering, and refers also to Josephus, *Ant.* 3. 6,—who has τὴν ἀπὸ τῶν ὄμβρων ὕβριν.

73. *When they saw, namely, what a defeat they suffered, having been utterly routed by Hiero, king of Syracuse*. Dissen says that *δαμασθέντες* must mean both Carthaginians and Etruscans, because *Τυρσηνός* is used in the singular number. *Τυρσηνός*, at all events, implies plurality, and may therefore have the verb and adjective with which it agrees in the plural. And there is this further objection, that there is no historical authority for the assertion, that the Carthaginians were the allies of the Etruscans on the occasion. Diodorus Siculus says,—*Ἰέρων παραγενομένων αὐτῷ πρεσβίων ἐκ Κύμης τῆς Ἰτα-*

λίαι, καὶ δεομένων βοηθῆσαι πολεμουμένοις ὑπὸ Τυρρῆνων θαλαττοκρατούντων, ἐξέπεμψεν αὐτοῖς ξυμμαχίαν τριήρεις ἱκανάς· οἱ δὲ τῶν νεῶν τούτων ἡγεμόνες ἐπειδὴ κατέπλευσαν εἰς τὴν Κύμην, καὶ μετὰ τῶν ἐγχωρίων μὲν ἐναυμάχησαν πρὸς τοὺς Τυρρῆνοὺς, πολλὰς δὲ ναῦς αὐτῶν διαφθείραντες, καὶ μεγάλῃ ναυμαχίᾳ νικήσαντες, τοὺς μὲν Τυρρῆνοὺς ἐταπείνωσαν, τοὺς δὲ Κυμαίους ἤλευθέρωσαν τῶν φόβων, καὶ ἀπέπλευσαν ἐπὶ Συρακούσας. *Lib.* xi. 51. This passage affords complete negative evidence against the Carthaginian alliance; and I know of no reason, why the authority of Diodorus in such a case, should be despised. Perhaps Dissen had not very attentively considered the passage. He seems to have taken all on trust from Tafel. Niebuhr thus refers to the defeat of the Etruscans: "Cuma invoked the protection of Hiero king of Syracuse "against them (the Etruscans); the great defeat which their fleet "then sustained, (B. C. 476) seems to have broken their maritime "power, according to the poet (Pindar's) prayer."

*Hist. of Rome, vol. I. p. 105.*

74 ἀλικίαν, *the flower of their youth.*

— Ἑλλάδα, i. e. *Magna Græcia.*

75. ἀρέομαι, κ. τ. λ. (*If I have to sing of*) *the glory of Athens, I shall prefer the glory gained (μισθόν) at Salamis.* χάριν is put in apposition to μισθόν, which signifies *the wages of victory*, i. e. *glory*, παρ means *at*; as, παρὰ Κυανέων πελαγέων διδύμας ἁλός. *Sophocel. Antig.* 966.

77. Böckh has introduced ἐρέων in place of ἐρέω: this he did, to accommodate his own interpretation of the previous verse, of which the sense, according to him, is,—*I shall receive the gratitude of the Athenians as my reward, for singing of Salamis.* He therefore understands ἀρέομαι μισθόν after ἐρέων and τελέσαις, which he regards as a participle.

— By the battle in front of Cithæron, he means the battle of Plataeæ.

79. If the version which I have given of ἀρέομαι μισθόν be correct, τελέσαις is the 2 sing. aor. 1. opt. and means *pay*.

— The battle of Himera, in which Gelo and Thero totally destroyed the Carthaginian army under Hamilcar, was fought,



according to Herodotus, (VII. 166.) on the same day with the battle of Salamis; though Diodorus (XI. 24.) says it took place on the same day with that of Thermopylæ.

79. Deinomenes had four sons at the battle of Himera. Gelo sent to the temple of Apollo, at Delphi, several articles of the spoil of Himera, with this inscription—

φημί Γέλων, 'Ιέρωνα, Πολύζηλον, Θρασύβουλον,  
 παῖδας Δεινομένους τὸν τρίποδ' ἀνθέμεναι,  
 ἕξ ἑκατὸν λιτρῶν καὶ πεντήκοντα ταλάντων  
 Δαρείου χρυσοῦ, τᾶς δεκάτας δεκάταν,  
 Βάρβαρα νικήσαντας ἔθνη· πολλὴν δὲ παρασχεῖν  
 σύμμαχον Ἑλλησιν χεῖρ' ἐς ἑλευθερίην.

*Simonidis Fragm. XLII. Gaisf.*

The Scholiast, on the next verse of Pindar, quotes the 1st and 3rd couplets of this inscription, omitting the 2nd; whereas the Vatican MS. of the Anthology contained only the two first couplets. Bentley considered that only one inscription was intended, which he exhibited in its present shape, (*Works, vol. 2. p. 58 ed. 1836.*) In the 4th verse, the word *Δαρείου* has given great trouble: Bentley proposes *Δαμαρετίου*, saying that “the poet was constrained of mere necessity to use “a pæan, instead of a dactyl.” Gelo appears to have struck a medal, which he called νόμισμα *Δημαρέτειον*, after Demarite, daughter of Thero, the Agrigentine, who subsequently married Polyzelus. Bentley’s emendation is very bold, and has been generally rejected. Wesseling prefers *Δαρείου*. Toup considers *Δαρείου* as an abridged form of *Δαμαρετίου*,—*Δαμρετίου*,—*Δαρετίου*; as, *ὀμόθροον*,—*ὄμβροον*,—*ὄθροον*; *ὀμότριχες*,—*ὄμτριχες*,—*ὄτριχες*.

10. *Which they received for the sake, or, by means, of their valour.*

— *καρόντες* means *the dead*, only in the plural. The præterite participle *κακμηκότες* was first used in this sense by the Attic writers. Buttman considers that the meaning of the word is limited to the *state of the dead after death*: that it represents the dead as deprived of all earthly powers, but still capable of action and feeling, and conscious of the kind offices of the living.

81. *If you speak what is just enough, (καὶρὸν being equivalent to τὸ καιρὸν) contracting in a short space the principal points (literally.*

*the extremities—highest points—heads; as Virgil says,—‘ Sed summa sequar fastigia rerum,’ of many things, less reproof from men follows you; but tedious excess (of words, or praise) disgusts the eager expectations of your hearers.*

82. ἀμβλύνω, literally to blunt the edge, is often used metaphorically; αἱ φρένες γηράσκουσι συγγηράσκουσι, καὶ ἐς τὰ πρήγματα πάντα ἀπαμβλύνονται. *Herod. III. 134.*

84. *And the fame (of a great man, spread abroad) by the citizens, especially torments the secret thoughts (of the envious; because it is given in consequence of virtues, which they themselves do not possess.) Nevertheless (though envy is the companion of merit) do you not neglect virtue; since to be envied is better than to be pitied.*

85. κρέσσων οἰκτιροῦ φθόνος, passed into a proverb;—ὁ φθόνος οἰκτιροῦ, κατὰ Πίνδαρον, ἐστὶν ἀμείνων. *Epigr. Palladæ: Anthol. Gr. v. 3. Ep. 124.* μαθὼν ὅσφ φθονέεσθαι κρέσσον ἐστὶν ἢ οἰκτείρεσθαι. *Herod. III. 52.*

86. *Guide the people with a just rudder. Vid. Introd. p. 92.*

σὺ δ' ὥστε ναὸς κενὸς οἰακοστρόφος

φράξαι πόλισμα.

*Æsch. Sept. c. Theb. 62.*

ἐν πρύμνῃ πόλεως

οἶακα νωμῶν. *Id. 2.*

— *Form (literally, beat out, as it were copper) your tongue upon the anvil of truth; (i. e. study truth and honour.) ‘Seu linguam ‘causis acuis.’ Hor. Epist. I. III. 23. ‘Non enim solum acuenda ‘nobis, neque procudenda lingua est.’ Cic. de Orat. III. 30. ‘Juvenes ‘in ipsâ studiorum incude positi.’ Tacit. de clar. Orat. 20. ‘Et male ‘tornatos incudi reddere versus.’ Hor. Art. Poet. 441. δόξαν ἔχω τῶν ἐπὶ γλώσσει ἀκόνας λιγυρᾶς. Ol. VI. 82.*

87. *But if any bad expression falls amiss from you, (literally, flies off, as a spark from an anvil,) it is of importance, as coming from you. Plato, Theæt. 148. e.—ἀκούων τὰς παρὰ σοῦ ἀποφερομένας ἐρωτήσεις.*

— πολλῶν ταμίης Ζεὺς ἐν Ὀλύμπῳ. *Eurip. Med. 1415.*

88. ἀμφοτέροις, to both truth and falsehood.

89. *Persevering in your liberal disposition.* οὐ τῇ αὐτῇ ὀργῇ ἀναπειθομένους. *Thucyd.* I. 140.

καὶ γὰρ σέ, τὸν οὐ θεμιτὸν ψεύδει θιγείν,  
ἔτραπε μείλιχος ὀργὰ παρφάμεν τοῦτον λόγον. *Pyth.* IX. 42.

90. μὴ κάμνε λίαν δαπάναις, *don't be afraid—too niggardly—about expense.*

91. ἐξίει ἰστίον ἀνέμοεν, *let go the full sail of liberality,* οὐδέ ποτε ξενίαν οὖρος ἐμπνεύσαις ὑπέστειλ' ἰστίον ἀμφὶ τράπεζαν. *Isthm.* II. 39.

'Omne in præcipiti vitium stetit. *Utere velis,*  
'Totos pande sinus.' *JUVEN.* I. 149.

92. εὐτραπέλοις κέρδεσσι, *by dexterous arts (of courtiers.)* κέρδος is often used in this sense by Homer; *e. g.*

ὧς δ' Ὀδυσσεὺς πολύμητις ἀνίστατο κέρδεα εἰδώς. *Il.* XXIII. 709.

εὐτράπελος means properly *that which moves itself easily*; hence, *that which accommodates itself to times and circumstances,—dexterous.* Thucydides applies it with great happiness to his own countrymen;—*ξυνελῶν τε λέγω τὴν τε πᾶσαν πόλιν τῆς Ἑλλάδος παίδευσιν εἶναι, καὶ καθ' ἕκαστον, δοκεῖν ἂν μοι τὸν αὐτὸν ἄνδρα παρ' ἡμῶν ἐπὶ πλείστ' ἂν εἶδη, καὶ μετὰ χαρίτων μάλιστ' ἂν εὐτραπέλως, τὸ σῶμα αὐταρκες παρέχεσθαι.* II. 41; *with the utmost versatility of genius and character.*

— ὀπιθόμβροτον, κ. τ. λ. *the glory of merit (δόξας,) which survives the tomb, alone tells, by means of historians and poets, what the life of the dead was. The hearty munificence of Cræsus never dies.*

95. νηλία νόον, *the merciless heart*; put in apposition to Phalaris himself.

96. ὁ δ' ἄλβιος ὃν φῶμαι κατέχοντ' ἀγαθαί. *Ol.* VII. 10.

97. ὑπόροφμαι, *under the same roof with him*; hence, *domestic, familiar.* Horace expresses the idea contained in this word by '*sub iisdem sit trabibus.*'

— κοινωνίαν, *companion*; literally, *company.*

98. δάροισι, *songs*. ἐγὼ δὲ κείνων τέ μιν δάροις λύρα τε κοινάσομαι.  
*Nem* III. 11.

99. δευτέρα μοῖρα, *the second degree of human happiness*. οὐ πάντῃ μοίρας εὐδαιμονίαι πρώτης. *Soph. Œd. Col.* 144; *not one to felicitate for his perfect happiness.*

εἴ τις εὖ πάσχων λόγον ἐσλὸν ἀκούσῃ  
 μὴ μάτενε Ζεὺς γενέσθαι.

*Isthm.* IV. 13.

---

## ARGUMENT OF THE SECOND PYTHIAN ODE.

---

It is not certain at what games the victory was won, which this ode commemorates; but as Pindar, in all his poems, mentions the place of the victory, and no other place but Thebes is mentioned in the present ode, it is supposed that he here celebrates a prize gained at the Iolæan or Heracleian games of that city. Anaxilaus, tyrant of Messena and Rhegium, had been deterred, by the threats of Hiero, from attacking the Epizephyrian Locrians: and this is the main subject of the earlier part of the ode. The poet dwells upon the beauty and necessity of gratitude, implying that the Locrians could not be too grateful to their benefactor, *v.* 20. He shows how abominable ingratitude is, by the instance of Ixion, *v.* 24; who, having been received into heaven by Jupiter, though he was polluted with the crime of the first murder committed by man, rewarded his benefactor by an adulterous attempt upon Juno, *v.* 48. He takes occasion from this example also to warn us of the folly of yielding to immoderate ambition, and compares the guilt and punishment of Ixion with the happiness and wisdom of Cinyras, who, having all the goods that life could give him, was contented, and therefore blessed.

The latter part of the ode is occupied in warning Hiero not to listen to the flattery of courtiers, but to act according to his own knowledge, *v.* 71: whilst he expresses his abhorrence and contempt of certain enemies of his own, whose attempts to injure him in the good opinion of his patron were incessantly renewed, though never successful, *v.* 80. He avows his resolution to adopt any measures, by which he may punish his enemies, *v.* 85. He concludes with a panegyric on honesty, which he says is the best policy, under whatever form of government a man may live, *v.* 88. He expresses his own resolution to bear "the slings and arrows of outrageous fortune" as he best may, being anxious only to please the virtuous. *Vid.* 'Introduction,' *p.* 82, & 85, *note.*

As Anaxilaus died Olymp. 76. 1. B. C. 476, and Hiero did not gain the throne of Syracuse until Olymp. 75. 3. B. C. 478; this ode was probably written in the intervening year, *viz.* 477. B. C.

## NOTES ON THE SECOND PYTHIAN ODE.

---

1. Syracuse is properly designated *μεγαλοπόλις*, *the vast*, from its immense size. Ortygia, an island, subsequently connected by a mole with the main land, was the part first occupied by the Corinthian colonists. The city, as it increased, was divided into the quarters—Ortygia, Achradina, Neapolis, and Tyche. Dionysius afterwards added Epipolæ to the extreme west; and in his reign Syracuse is said to have been the largest city in the world. Mitford (*ch. xxix. sect. 1.*) observes,—“Among the deficiencies of historical materials, “not least to be regretted is the failure of means for tracing the “causes of the wonderful prosperity of some of the Sicilian cities;—“a prosperity so extraordinary, that we might perhaps reasonably “deny belief to report of it, the best attested, if monuments yet “existing, which have survived, some of them 2000 years, the ruin “of those cities, did not afford proof incontestable.”

2. The city is called *τέμενος* “*Ἄρεος*, not because it was under the special care of that god, but simply because it was *warlike*: the battle of Himera in particular entitled its people to this character.

5. Böckh concludes, from the word *ἀγγελίαν*, that this ode was sent by some private hand to Hiero, before the return of the triumphal procession and chariot to Syracuse. This seems however to fix an unnecessary precision on the word, which may fairly mean *panegyric by song*, which *proclaims*, as it were, the glory of the victor. *Pyth. iv. 278*—

*ἄγγελον ἔσλόν ἔφα τιμὰν μεγίσταν πράγματι παντὶ φέρειν.  
αὔξεται καὶ Μοῦσα δι’ ἀγγελίας ὀρθῶς.*

By *ἔρχομαι* Pindar does not mean that he was personally present, but present only by his song.

9. Ortygia was the name of a nymph, as well as of an island ; and Dissen remarks, “ that the lyric poets and Pindar often agreeably “ confound places, cities, and lands, with the goddesses whose names “ they bear, so as to refer to both at once.” This is done in the opening of the 12th Pythian,—

αἰτέω σε, φιλάγλαε, καλλίστα βροτεᾶν πολίων,  
 Φερσεφόνας ἔδος, ἃ τ' ὄχθαις ἐπι μηλοβότου  
 ναίεις Ἀκράγαντος εὐδματον κολώναν.

In the Iolæan games, a brazen tripod was the prize ; and Dissen thinks, that, to justify Pindar's expression of *binding Ortygia with chaplets*, the victor must have been presented also with a wreath : but the expression may be taken as metaphorical, simply meaning *to glorify*.

7. ποταμίας. A good deal of doubt has been expressed about the proper interpretation of this epithet, as applied to Diana. The following is from Müller, *Hist. Dor. b. II. ch. ix. §. 4.*—“The mention of the river Alpheus reminds us of Sicily, whither, in order to “ catch the fountain Arethusa, which was swallowed up in the land “ of Elis, he is said to have followed her under the sea, and to have “ first reached her in the island of Ortygia, near Syracuse. This “ singular fable may perhaps be explained by the following considerations:—Syracuse was founded in the fifth Olympiad by “ Corinthians, with whom were some settlers from the district of “ Olympia, and particularly some members of the family of the “ Iamidæ, who held a sacred office at the altar of the Olympian “ Zeus. The joint colonists (*συννοικιστῆρες*, according to the expression “ of Pindar,) appear to have had sufficient weight in the new city, to “ introduce their own religion and mythology ; for Artemis was “ worshipped at Olympia as the goddess of Alpheus, being generally “ considered in that country as presiding over lakes and rivers. She “ had, in the grove of Altis, an altar, together with Alpheus ; and “ there was there a popular legend, that Alpheus had once loved “ Artemis. Now the settlers that went from this district to Syracuse, “ in their first expedition, confined themselves to the island of Ortygia. “ Here they built a temple to the river goddess Artemis,—a sanctuary of so great fame, that Pindar calls the whole island ‘ the seat “ of Artemis the river goddess.’ There was however no river in “ Ortygia, and therefore Artemis was supposed to regret her beloved

“Alpheus. Hence arose the belief, that Arethusa, a fountain near the temple, contained the sacred water of the Alpheus,—a belief that was strengthened by the circumstance, that large fish were found in the spring; and from this arose the fable, that Alpheus had followed the goddess to Sicily. But Artemis was supposed to fly from the pursuit of Alpheus. This at least was the fiction followed by Telesilla, a poetess who lived in the 64th Olympiad; and the same fable was perhaps adopted by Pindar. Afterwards, however, the precise meaning and origin of this fable were forgotten, and the fountain nymph, Arethusa, took the place of Artemis, and became the object of the pursuit of the river god. Such appears to have been the origin of the elegant fable of Alpheus and Arethusa.”

Diana was called Ἀλφειῶα, Ἀλφειοῦσα, or Ἀλφειονία, as connected with Alpheus; and she is said to have assisted in procuring for Hiero victory in the chariot-race, as being ἵπποσῶα. *Ol.* III. 26,—*Δατοῦς ἵπποσῶα θνγάτηρ.*

9. *χερὶ διδύμα*, with both hands, i. e. eagerly, willingly.

10. ἐπὶ αἰγλᾶντα τίθησι κόσμον, she puts the bright harness on. *Il.* VI. 205,—τὴν δὲ χολωσαμένη χρυσήμιος Ἄρτεμις ἔκτα.

11. ἐν must be understood before *ξεστὸν δίφρον*, and is supposed to stand for ἐς. But the preposition was originally ἐνς, thence εἰς, ἐς, ἐν. Hermann considers this a pure Æolism, and therefore objects to its usage in the 4th Pythian, which is Dorian. In his *Opuscula* (v. 1. p. 262,) he quoted *Pyth.* v. 37,—ἐν κοιλόπεδον νάπος θεοῦ. But he has since declared his adoption of the alteration proposed by Ritterhuis, who reads *άν* for ἐν in that passage. *Nem.* VII. 30,—

ἔρχεται

κῦμ' Ἀΐδα, πέσε δ' ἀδόκητον ἐν καὶ δοκέοντα.

So in the present ode, v. 86,—

ἐν πάντα δὲ νόμον εὐθύγλωσσος ἀνήρ προφέρει.

— *πεισιχάλια*, obeying the rein.

‘Fertur equis auriga, neque audit currus habenas.’

*Virg. Georg.* I. ult.

13. ἐτελέσσειν ἄπῳ' ἀρετᾶς, pays as the debt due to excellence.

— εὐαχέα ὕμνον. So *Eurip. Ion.* 883,—ἀχέι μουσᾶν ὕμνους εὐαχίτους.



15. ἀμφὶ Κινύραν κελαδέοντι, *sing about Cinyras.*

ἀμφὶ μοι Ἑρμείω φίλον γόνον ἔννεπε, Μοῦσα.

*Hom. Hymn. in Pan. 1.*

ἀμφὶ Ποσειδάωνα, Θεὸν μέγαν, ἄρχομ' αἰεῖδεν. *Id. in Neptun. 1.*

ἀμφὶ μοι Ἴλιον, ὧ Μοῦσα, ἄεισον. *Eurip. Troad. 511.*

17. Hesychius explains the word κτίλος by τιθαστός, πρᾶος, ἡγεμών, *gentle; domesticated.* Herodotus has the word κτιλόμαι in the sense of *taming, rendering civilized*;—ἐκτιλώσαντο τὰς λοιπὰς τῶν Ἀμαζόνων. *Melpom. 113.* κτίλος, when used as a substantive, means *a ram.* Cinyras was brought up in a Temple, as Ion and Samuel were.

— χάρις ποίνιμος, *gratitude.* ὀπιζομένα, *reverencing their benefactors,* ἔγει, *induces them.* ποίνη is not always recompense in a bad sense. *Nem. 1. 70.*—ποίησαν λαχόντ' ἐξείρετον. ἔργων requires the digamma in this verse. The Manuscripts, for ποίνιμος, give ποίτινος, and ποίτινος. Spiegel conjectured ποίνιμος, which has been adopted by the editors generally. ὦν σε ποίνιμος Δίκη τίσαστο. *Soph. Trach. 808.* Kayser, however, is not satisfied with the alteration; urging in opposition, though perhaps with no great reason, that ἔγει at present has no object: he thinks that τίμιον, in the sense of εὐεργέτην, has dropped out of the text, and quotes *Ol. 11. 65.*—

παρὰ μὲν τιμίους

θεῶν, οἵτινες ἔχαιρον εὐορκίαις, ἄδακρυν νέμονται αἰῶνα.

But surely Kayser cannot believe, that in this passage τιμίους means *benefactors?* Yet, if he does not, it is difficult to imagine why he quoted it.

18. Δεινομένειε παῖ=Δεινομένους.

Τελαμώνιε παῖ. *Soph. Aj. 134.*

τῷ Λαβδακείῳ παιδί. *Æd. Tyr. 267.*

Λίαντα προσέφη Τελαμώνιον υἱόν. *Hom. Il. XIII. 67.*

— πρὸ δόμων may either mean *publicly, in the streets,* in processions, and dances; or it may mean *in front of their own doors.* Hiero had freed the Epizephyrian Locrians from the fear of attack by Anaxilaus of Rhegium.

20. δρακίς' ἀσφαλές, *looking safety,* i. e. *being safe.* Fear and bravery are particularly shown by the eye; hence, *to look ὀρθαῖς*

κόραϊς, or 'rectis oculis,' means to *look boldly*. δρακείσα is said to be the aor. 2. part. pass. from δέρομαι; but may it not be the præs. part. from δράκημι? δρα was the radical syllable of words signifying *sight*; as, ὑποδρα, *scowlingly*; δράκων, &c.

21. The train of ideas in the poet's mind seems to be this;—Cinyras was blest with heavenly favour, and was so grateful and wise in his use of prosperity, as to become a proverb (πλουτοίη δὲ Μίδεω καὶ Κινύρεω βάθιον. *Tyrt.* III. 6); whereas Ixion was an instance of ingratitude, and grew insolent, in consequence of receiving kindness from the gods: he is therefore eternally punished, by being tied to an ever-rolling (πτερόεντι) wheel.

' Illic Junonem tentare Ixionis ausi

' Versantur celeri noxia membra rotâ.'

*Tibull.* I. 3. 73.

Pindar seems to put the characters of Ixion and Cinyras in contrast, as, in the 1st Olympic ode, he sets Tantalus in opposition to Pelops, and, in the 1st Pythian, Jupiter to Typhœus. He also seems to warn the Epizephyrian Locrians to be grateful to Hiero, and Hiero himself to be grateful to the gods.

24. ἐποιομένους is redundant,—*drawing near to them*. *Ol.* III. 40,—ξενίαις αὐτοῦς ἐποίχονται τραπέζαις. *Vid. Pyth.* v. 80, note. Virgil expresses the general meaning of this line, *Æn.* VI. 620,—

' Discite justitiam moniti, et non temnere Divos.'

25. *Ixion learnt this very plainly, viz. that gratitude is due to a benefactor.* Κρονίδαίς, the family of Jupiter.

26. οὐχ ὑπέμεινεν, *he could not bear his good fortune*; literally, *did not withstand it*. μακρόν is interpreted *great* by Böckh; but the sense given by Benedict seems better,—*for a long time*. The Scholiast is evidently wrong in translating it ὑπεραίροντα τὴν αὐτοῦ φύσιν,—*beyond his natural condition*.

— μαινομένας, *maddened with love*, as in the well-known expression,—ὡς ἴδον, ὡς ἐμάνην; and Virgil has—

' Insano Cassandræ incensus amore.' *Æn.* II. 343.

28. ἀνάταν, 'fatum,' is the Æolic digammated form of ἄταν, *misery*. ὑπεράφανον seems to have simply the sense of *excessive*.

29. καὶ λίην κείνός γε εὐκότι κείται δλέθρφ. *Hom. Od. I. 45.*

30. ἐξάιρετον, *singular—special*; literally, *chosen out*. *Quidni* “*exquisite*.”

31. φερέποναι τελέθοναι, *are the cause of his present labours*. τὸ μὲν, *in the first place*: the right apodosis to this would be τὸ δὲ; for which he uses ὅτι τε, in *v. 33*.

32. *He first brought the guilt of* (literally, *mingled with,—introduced amongst*, as ‘*ignem fraude malâ gentibus intulit.*’ *Hor. Od. I. 111. 28.*) *the murder of kindred amongst men, by a stratagem.*

ὄθοῦνεκ’ αὐτὸν πρῶτον ἀνθρώπων δόλω

ἔκτεινεν. *Soph. Trach. 277*; *i. e.* Hercules slew Iphitus,

οὐκ ἄτερ τέχνας.

*Æsch. Eumen. 718*,—*πρωτοκτόνοισι προστροπαῖς Ἰξίονος.*

Deïoneus required Ixion to settle some dowry on his daughter, whom he had married: as he became importunate, Ixion determined on his murder; and this he effected by decoying him into a pit of burning coals, which he had covered over with some thin planks.

34. *A man ought to measure the value of every thing according to his condition and rank in life*; *i. e.* not aspire to things that are above him, as Ixion did, who, being mortal, yet was ambitious of heaven. τὸ κηδεῦσαι καθ’ ἑαυτὸν ἀριστεύει μακρῶ. *Æsch. Prom. Vinct. 890.*

36. καὶ τὸν ἐκόντ’, *even Ixion, who sinned with his eyes open,—intentionally*. *ποτὶ κοῖτον ἴκοντ’* was the old reading: the present one was proposed by Both, and adopted by Böckh. The first syllable of ἴκω is long, which is the objection to the reading: for the aor. 2. part. ἰκῶν, short, is not in use. Mr. Donaldson, nevertheless, fights hard for ἴκοντ’, though he admits that it is a liberty to make the ‘short instead of long; a liberty which he defends, on the ground that in an *Æolic* ode many deviations from ordinary laws may be tolerated. He retains καὶ τὸν, and construes ἴκοντα, *the comer*. He observes,—“It was the custom among the Greeks, that a man who had been guilty of bloodshed, should apply for purification to another person. Such a suppliant for purification was called ἰκέτης, a comer; and the verb ἴκειν, and its derivatives ἴκτωρ, προσίκτωρ, ἀφίκτωρ, &c. were employed with a special reference to this custom, Now Ixion, in the mythology of the Greeks, was the first homicide

“(v. 32),—consequently the first suppliant; whence his name Ixion,  
 “ Ἰξίων, *the comer, or suppliant*, as the verb ἴκω is absolutely used  
 “ by the old poets, with the signification *to come as a suppliant*.  
 “ *Hom. Od. xvi. 424*;—

ἦ οὐκ οἶσθ' ὅτε δεῦρο πατήρ τεός ἵκετο φεύγων  
 δῆμον ὑποδδείσας;

“ *Iliad, xxii. 123*;—

μή μιν ἐγὼ μὲν ἴκωμαι ἰών· ὁ δέ μ' οὐκ ἐλεήσει.

“ There seems to be no impropriety in speaking of Ixion, the first  
 “ comer, as τὸν ἴκοντα: just as Æschylus says, (*Eumen. 441*.) σεμνὸς  
 “ προσίκτωρ ἐν τρόποις Ἰξίονος. And as there subsisted, according  
 “ to the Greek notion, a most intimate relation of *ξενία*, or *hospi-*  
 “ *tality*, between the suppliant and his protector and purifier, it  
 “ seems to be with particular propriety that Pindar here says—‘ and  
 “ ‘ the lawless couch drove even the suppliant (who ought of all men  
 “ ‘ to have been careful of his duty to his protector) into grievous  
 “ ‘ mischief.’ ” In these remarks, Mr. Donaldson has availed himself  
 materially of Welcker’s assistance; but, however ingenious, they do  
 not satisfy me of the propriety of restoring the old reading,—καὶ τὸν  
 ἴκοντα. Kayser objects to the reading καὶ τὸν ἐκόντα, on the ground  
 that it can only signify Ixion; which however is not a *fatal* objection  
 to the reading; though we might naturally expect a general senti-  
 ment, rather than one that has only a particular application. He  
 proposes to read φρονέοντ', *a wise man*, instead of τὸν ἴκοντ', and  
 quotes *Eurip. Medea, 1329*,—

ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν,  
 ὅτ' ἐκ δόμων σε βαρβάρου γ' ἀπὸ χθονὸς  
 Ἕλλην' ἐς οἶκον ἠγόμην·

and *Olymp. vii. 30*, for an illustration of the general sense of the  
 passage,—αἱ δὲ φρενῶν παραχαῖ παρέπλαγξαν καὶ σοφόν.

38. πρέπειν, *resembled*. βλέψον δ' ἐς αὐτήν, εἴ τι σῆ δοκεῖ πρέπειν  
 γυναικί. *Eurip. Alcest. 1121*.

πρέπεις δὲ Κάδμου θυγατέρων μορφῇ μιᾷ. *Eurip. Bacchæ, 917*.

40. τὸν τετράκναμον ἔπραξε δεσμόν, *he got for himself a four-spoked  
 fetter; i. e. he was punished by being fastened to a four-spoked  
 wheel*. Dissen quotes, as authority for this sense of the word  
 πρᾶσσω, *Hom. Il. xvii. 660*,—

ὁ δὲ κρειῶν ἐρατίζων  
 ἰθύει, ἀλλ' οὐ τι πρήσσει·

and *Iliad* xxiv.<sup>o</sup> 550,—οὐ γάρ τι πρήξεις ἀκαχήμενος υἱὸς ἔηος. In both of which passages, the word πρᾶσσω seems to mean *avail, effect, do good*; not, *to gain*. Stephens quotes *Ajax*, 445,—νῦν δ' αὖτ' Ἀτρεΐδαι φωτὶ παντούργω φρένας ἔπραξαν, adding “*apud Soph.* “*Ajac. ὄπλα πρᾶττειν τινί, facere, seu efficere, ut quis potiatur armis.*” And in the passage of Isocrates to which he refers, *ad Nicoclem*, ch. 6. ult.—πράξειν τι παρὰ τῶν θεῶν ἀγαθόν, the word has the sense required in the present passage. Pindar himself has, *Isthm.* iv. 7,—ἐν τ' ἀγωνίοις ἀέθλωσι ποθεινὸν κλέος ἔπραξεν.

41. πολύκοινων ἀνδέξατ' ἀγγελίαν, *he took upon himself this message, that was intended for all men*; i. e. he became an example of the universal truth of the proverbial saying, that gratitude is due from every one.

42. The cloud is said to have produced the monster Centaurus, *without the Graces*, because those deities presided especially over marriage; and Ixion's attempt on Juno was adulterous. Centaurus himself, according to Pindar, was hideous, but not one-half horse: his progeny were the Hippocentaurs. The fable of the Hippocentaurs probably arose from the excellent horsemanship of the Thessalians, who seemed as it were *incorporated* with their horses.

43. ἐν θεῶν νόμοις, *where the laws of the gods are observed*; i. e. *amongst the gods*. *Propert.* iv. 11. 3,—

‘Cum semel infernas intrârunt funera leges.’

48. *Their mother's limbs were the lower parts, but their upper parts were their father's.*

49. *God accomplishes every end according to his wishes*; literally, *hopes, expectations*. ἐπὶ ζελπίδεσσι, *as τέλειον ἐπ' εὐχῆ* (*according to their prayer*;) κωμάσομαί τι παθῶν ἐσλόν. *Pyth.* ix. 89.

50. παραμείβεται δελφίνα,\* *he oustrips the porpoise*; *as, τὸν παραμειψάμενος μητρὸς περὶ γούνασι χεῖρας βάλλειν ἡμετέρης, having passed by*. *Hom. Od.* vi. 310. In our present passage, the verb means *oustrips*; *as, 'Ilum præteritum temens extremos inter euntem.'* *Hor. Sat.* I. 1. 115. There is a strong scriptural manner in Pindar's present ex-

\* *Vid. note at the end of the Notes on this Ode.*

pression : the words of Balaam are not unlike it, *Numbers*, xxiii. 22,—  
 “ God brought them out of Egypt : he hath as it were the strength  
 “ of an unicorn.” Sophocles too resembles Pindar closely ;—

ὄταν δέ τις θεῶν  
 βλάβη, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν. *Electr.* 696.

53. *The virulent bite of calumny* ; a metaphor Horace is especially fond of ;—

‘ Absentem qui rodit amicum.’ *Sat.* I. iv. 81.  
 ‘ An, si quis atro dente me petiverit?’ *Epod.* vi. 15.  
 ‘ Dente Theonino cum circumroditur.’ *Epist.* I. xviii. 82.

54. *For though I am at a distance (i. e. am living at a much later date,) I have seen that the satirical Archilochus was generally in distress, because he fattened on—rejoiced in—hateful calumny ; literally, venomous hatred. ‘ Archilochum proprio rabies armavit ‘ iambo.’ Hor. Art. Poet. 79. Vid. Introd. p. 90.*

Σῆμα τοδ' Ἀρχιλόχου παραπόντιον, ὃς ποτε πικρὴν  
 μούσαν ἐχιδναίῳ πρῶτος ἔβαψε χόλω,  
 αἰμάξας Ἐλικῶνα τὸν ἡμερόν· οἶδε Λυκάμβης  
 μυρόμενος τρισσῶν ἄμματα θυγατέρων.  
 ἡρέμα δὴ παράμειψον ὀδοιπόρε· μὴ ποτε τοῦδε  
 κινήσης τύμβῳ σφῆκας ἐφεζομένους.

*Anthol. Gr. Jacobs. v. II. p. 152. ep. 6.*

56. Böckh reads this verse thus :—

τὸ πλουτεῖν δὲ σὺν τύχῃ πότμου, σοφίας ἄριστον,  
*wealth united with good fortune is the best wisdom ; i. e. better than*  
*abusing one's talents, as Archilochus did. I cannot think this in-*  
*terpretation right. I take the verse to mean,—“ Wealth without*  
*“ wisdom is worthless, and such wealth Archilochus possessed : but*  
*“ perfection consists in the combination of the two.” τύχῃ πότμου*  
*σοφίας must be construed together,—the fortunate lot of wisdom.*

57. *νν*, i. e. *πλοῦτον*, understood in *πλουτεῖν*.

Manuscript authority is much in favour of *πεπαρεῖν*, though some have *πεπορεῖν*, which would be a reduplicated aorist from *πάρω*, *to give*. *πεπαρεῖν* is the only part found of an assumed obsolete verb *πάρω*. Hesychius has the word, which he explains by *ἐνδείξαι—σημῆναι*. Buttman thinks this is the better sense for the present passage of Pindar, and connects the verb with *πάρα*, as *πάρα* signifies

there it is; hence comes 'appareo,' to be at hand; and the words 'pareo,' to obey, 'apparitor,' an attendant, are to be traced to the same origin. ἐλευθέρῃ φρενὶ πεπαρεῖν, to exhibit—display it liberally.

58. χρείαν ἔξει μακάρων πρῦτανις, i. e. Jupiter. Æsch. Prom. Vinc. 169.

— εὐστεφάνων, well fortified; as, Ol. VIII. 32,—Ἰλίῳ μέλλοντες ἐπὶ στέφανον τεύξαι.

59. περὶ κτεάτεσσι καὶ τιμῇ, in the contest for superiority of empire and royal dignity. Pindar uses περί with a dative in a like sense, Nem. x. 31,—δοσις ἀμιλλᾶται περὶ ἐσχάτων ἄθλων κορυφαῖς.

61. He vainly wrestles (against truth) with a vain heart. χανόνος comes from χάω, to hold, and means that which is full of holes, not solid—flaccid—fungous. In a metaphorical sense, applied to the mind, it means light—easily puffed up—vain.

62. I will embark on an expedition with victorious wreaths: he means, he will send his ode. He is fond of this image; Ol. XIII. 49,—

ἐγὼ δὲ ρίδιος ἐν κοινῷ σταλαῖς  
μῆτιν τε γαρύων παλαιγόνων.

Hesychius says of στόλος—καὶ ὁ τῆς νεὸς ἔμβολος λέγεται, τὸ εἰς ὀξὺ συνεστραμμένον—which last words are thus corrected by Blomfield—διὰ το εἰς ὀξὺ συνεσταλμένον εἶναι. The word therefore might mean the prow of a ship, whatever we may think of the explanation of Hesychius: but Mr. Donaldson is wrong, I think, in taking it in this sense, in the present passage.

62. ἀμφ' ἀρετῇ κελαδέων, singing about your virtue. ἀμφί has a similar construction, Ol. IX. 13,—ἀμφὶ παλαίσμασι φόρμιγγ' ἐλελίζων.

63. θράσος πολέμων, bravery in war; so, Nem. VII. 59,—τόλμαν τε καλῶν ἀρομένῃ. ἀρήγει, glorifies; properly, aids. One can hardly avoid connecting the word with Ἄρης; and Homer always uses it in the sense of aiding in battle.

64. Dawes maintained that εἰρήσθαι, not εὐρεῖν, signified to gain; but the present verse shows that Dawes' criticism is only true of the Attic, not of the Epic and Lyric, writers.

— ὄθεν, therefore, i. e. in consequence of your valour in youth, I say you gained, &c. τὰ μὲν, as well; τὰ δὲ, as.

66. *So your wisdom in riper years gives me confidence (ἀκίνδυνον* *ῥέπος—speech without danger, i. e. of contradiction) to praise you in every thing (ποτὶ πάντα λόγον.)* The old reading for σέ, in verse 66, was ῥα; Böckh altered it to σέ, because the particle was awkwardly placed: but is σέ any better placed?

67. *χαίρει, hail and farewell!* The proper subject of the ode is here finished. Pindar seems to request consideration for the remainder, because it contains moral precepts for the personal instruction of Hiero. His ode is sent *like—after the manner of—Phœnician merchandize*—inasmuch as it came from a foreign country, and was therefore valuable. *κατά* is often used in this way by St. Paul—*κατὰ θεόν—κατ' ἄνθρωπον—κατὰ σάρκα, κ. τ. λ.*

69. ἡ Καστορείφ ἡ Ἰολάου ἐναρμόξει μιν ὕμνῳ. *Isthm. I. 16.*

Mr. Donaldson says—"It is clear that this ode was *not* the "*castoreum*, or song of victory, which was subsequently sent." Dissen thinks that by *Καστόρειον* that part of the ode is meant, which panegyricizes the glory of victory in the chariot-race. I cannot think there is sufficient ground for concluding, with Mr. Donaldson, that the *castoreum* was a distinct ode: nor does it seem necessary, with Dissen, to confine the term to any part of the ode. There is no opposition between μέλος and *Καστόρειον*—the one is merely an explanation of the other.

69. ἐκὼν ἄθρησον ἀντόμενος, *do you kindly regard my ode, being present at its recitation, out of the love you bear (χάρῳ) the seven-stringed lyre.*

72. *Having learnt your real character, may you be such as you are; do not be like the ape, that is persuaded by the boys that he is beautiful.* He advises Hiero not to be misled by flatterers, nor to fancy himself better or wiser than he is; it is only fools, who, like apes, though ugly, can be flattered into the belief that they are handsome. *πίθων* is a poetic form of *πίθηκος*. The Greeks probably called an ape *καλός*, as the English call a parrot "*Pretty Poll!*" *Vid. Introd. p. 93.*

73. The repetition of *καλός* is well illustrated by Theocritus, *Idyll. VIII. 72,—*

κᾶμ' ἐκ τῷ ἄντρῳ σύνοφρυς κόρα ἐχθὲς ἰδοῖσα  
τὰς δαμάλας παρελεύντα, καλὸν, καλὸν ἡμεῖς ἔφασκεν.



73. εὖ πέπραγεν, *is blest*; because still alive: and τέρπεται is used in the present tense for the same reason.

— φρενῶν καρπὸν ἀμώμητον, *sound wisdom*, literally, *irreproachable fruit of the mind*. So *Nem.* x. 12, — φρενῶν καρπὸν εὐθεία συνάρμοξεν δίκην. So *Æschylus*—

βαθείαν ἄλοκα διὰ φρενὸς καρπούμενος

ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλευήματα. *Sept. c. Theb.* 593.

In *Ol.* vii. 8, Pindar uses γλυκὺν καρπὸν φρενός to signify a poem.

75. *As delight* (τὸ τέρπεσθαι being understood in τέρπεται) *is given to* (literally, *follows*) *a man, by the arts of whisperers (and sycophants.)* Kayser prefers βροτῶν, the old reading, to βροτῶ; against which he objects, with some reason, that the singular number used in this general sense is awkward and inelegant.

76. *The secret insinuations of calumny are irresistible evil to both; i. e. the person of whom the calumny is said, and him to whom it is said.* Calumniators (διάβολοι, understood in ὑποφάσιες διαβολιῶν) *are intensely like foxes in their characters.* *Herod.* vii. 10, — διαβολὴ γὰρ ἐστὶ δεινότατον· ἐν τῇ δύο μὲν εἰσι οἱ ἀδικέοντες, εἷς δὲ ὁ ἀδικέομενος· ὁ μὲν γὰρ διαβάλλον, ἀδικεῖ, οὐ παρεόντος κατηγορέων. ὁ δὲ ἀδικεῖ, ἀναπειθόμενος πρὶν ἢ ἀτρεκέως ἐκμάθη.\* ὁ δὲ δὴ ἀπέων τοῦ λόγου τάδε ἐν αὐτοῖσι ἀδικεῖται, διαβληθεῖς τε ὑπὸ τοῦ ἑτέρου, καὶ νομισθεῖς πρὸς τοῦ ἑτέρου κακὸς εἶναι.

78. κερδοῖ, *to the fox, i. e. the crafty one.* ταχύπου, δολίαν κερδῶ, πολυδριον. *Aristoph. Equit.* 1068. τοὺς δὲ ποικίλη κερδῶ ἰδοῦσα. *Babrii Fab.* xix. 2. The old reading was κέρδει, for which Huschk proposed κερδοῖ. Kayser prefers κέρδει, understanding it in the sense of *craft*, that is, *crafty men*; and rejects κερδοῖ, on the ground that it is in fact a repetition of the word ἀλωπέκων. κέρδει may also mean *with respect to gain*.

79. *For as, whilst the rest of the net is labouring deep in the*

\* It is worth notice, that in this passage πρὶν is used with a subjunctive mood, although no negative precedes it; in contradiction to the rule laid down by Elmsley in his note on the 215th verse of the *Medea* of Euripides. In a fragment of Simonides, (ccxxxi. *Gaisford*) we read—

φθάνει δὲ τὸν μὲν γῆρας ἔζηλον λαβὼν  
πρὶν τέρμ' ἴκηται.

And in *Isocrates, Paneg.* c. 16 p. 44—

ἔστιν αὖν αἵεται τοὺς ἄλλους κοινῇ τι πράξειν ἀγαθὸν πρὶν ἢ τοὺς προσιτώτας αὐτῶν διαλλάξῃ.

water, (the cork floats, so) I am undipped in the brine, being like a cork on the top of the net ; i. e. I rise superior to all the attempts of my calumnious adversaries to sink me in the estimation of Hiero.

79. εἰνάλιον πόνον. *Theocr. Idyll. XXI. 39.*—

δειλιῶν ὡς κατέδαρθον ἐν εἰναλίοισι πόνοισι.

81. *It is not possible for a lying citizen to utter words likely to have any influence (κραταιόν) with the good ; yet constantly fawning upon all, he incessantly contrives his slanders.* Kayser adopts the reading ἄταν, proposed by Heyne, instead of ἄγαν, and quotes Philostratus, *περὶ γυμναστικής, II. 7*, to shew that διαπλέκει is a term taken from the palaestra—τὰ γὰρ δυσφύλακτα τῶν παλαισμάτων τοῖς βεβλαμμένοις τῶν μερῶν διαπλέκων χαλεπὸς ἦν τοῖς ἀντιπάλοις. He would therefore interpret ἄταν διαπλέκει, *he gives him a mortal throw.* Böckh wishes to read ἄγαν, from ἀγή, in the sense of *crooked arts* ; certainly not a happy proposal. Kayser seems right in speaking of ἄγαν as tautological, though it is certain that the word διαπλέκω by itself will signify *to plot mischievously, to contrive fraud against another.* *Æschin. in Ctesiphon. c. 28. p. 57.*—Ναί' ἄλλ' ἀντιδιαπλέκει πρὸς τοῦτο εὐθύς.

83. *I have not that sort of impudence. May I love my friend ;* i. e. openly, and sincerely.

84. ὑποθέσομαι, *I will suddenly and unexpectedly attack him ;* (i. e. *treat him by all means lawful against an enemy ; literally, run in under him.* 'Dolus, an virtus, quis in hoste requirit?') *trying all sorts of attack from all quarters ; literally, treading in various crooked ways.* The sense of ὑποθέσομαι is exactly represented by Livy, in his account of the combat between Manlius and the Gaul : 'Quum toto corpore interior periculo vulneris factus insinuâset se 'inter corpus armaque.' VII. 10.

86. *But in (vid. note on v. II.) every form of government (νόμον) the plain-spoken man prospers.* προφέρει, *surpasses others ; ἄλλων being understood.*

προφέρειν εἰς εὐτυχίαν

τῶν γειναμένων. *Eurip. Med. 1092.*

Μεγακλῆς... πλοῦτος καὶ εἰδεῖ προφέρων Ἀθηναίων. *Herod. VI. 127.*

καθέστηκε δὲ τὰγαθὰ ἀπὸ τοῦ εὐθέος λεγόμενα μηδὲν ἀνυποπτότερα εἶναι τῶν κακῶν. *Thucyd. III. 43.*

τόλμα τέ μοι  
εὐθεία γλώσσαν ὀρνύει λέγειν. *Ol. XIII. II.*

87. *Under a monarchy, or where the turbulent people have sway, or where the aristocracy preserve the state.* If we bear in mind that in Greece the higher orders alone had the means of gaining knowledge, we shall have no difficulty in understanding why the word σοφοί means the aristocracy.

89. So Horace—

‘ Valet ima summis  
‘ Mutare, et insignem attenuat Deus,  
‘ Obscura promens; hinc apicem rapax  
‘ Fortuna cum stridore acuto  
‘ Sustulit; hic posuisse gaudet.’

*Od. I. xxxiv. 12.*

And again—

‘ Fortuna sævo læta negotio, et  
‘ Ludum insolentem ludere pertinax,  
‘ Transmutat incertos honores,  
‘ Nunc mihi nunc alii benigna.’

*Od. III. xxix. 49.*

— ἀνέχει, *exalts.*

τῆς μαντιπόλου βάκχης ἀνέχων  
λέκτρ’ Ἀγαμέμνων. *Eurip. Hec. 123.*

And in *Soph. Ajax*, 211,—

ἐπεὶ σε λέχος δουριάλωτον  
στέρξας ἀνέχει θούριος Λίας.

The full idea of the word seems to be—*shows affection, by supporting in honour.*

— ποτὲ μὲν τὰ κείνων, τότε αὐθ’, *at one time the affairs of this man, at another time, &c.* αὐτε is here used as the apodosis to μὲν, for which rare usage *Hom. Od. xxii. 5* is quoted—

οὗτος μὲν δὴ ἄεθλος ἀάπτος ἐκτετέλεσται.  
νῦν αὐτε σκοπὸν ἄλλον, ὃν οὐπω τις βάλεν ἀνήρ,  
εἴσομαι.

— οὐδὲ ταῦτα, *not even a knowledge of the inconstancy of fortune.*

90. στάθμας δὲ τινας ἐλκόμενοι περισσῶς, *being covetous—greedy of more than they have.* Such is the meaning of these words, of which,

however, it is not easy to give a precise and certain explanation. *στάθμη* means a carpenter's rule, or line; and to measure out more than one's share, is a proper expression applied to covetousness. But how then is *ἐλκόμενοι* to be explained? Although *στάθμη* is not elsewhere used for *σταθμός*, weight, yet the word *ἐλκόμενος* being joined with it, seems to justify us in concluding that the image is taken from the scales. *ἔλκειν* means to weigh.

*ἔλκε δὲ μέσσα λαβών. Hom. Il. VIII. 72.*

*σταθμὸν μὴ κρούειν ἑτερόζυγον, ἀλλ' ἴσον ἔλκειν.*

*Phocylid. γνῶμ. 13. 13.*

Herodotus is very fond of the word; e. g.—*ἐποιέετο δὲ καὶ λέοντος εἰκόνα χρυσοῦ ἀπέφθου ἔλκουσαν σταθμὸν τάλαντα δέκα. I. 50.* So that, being drawn by (ὑπὸ understood) the greater weight may mean—*attracted by the sake of lucre.* The supposition that the game *ἐλκυστίνδα*, in which boys, taking hold of either end of a rope, tried who could pull hardest, is plainly inadmissible. But it is much easier to say what is *not*, than what *is*, the right explanation of the words. In Liddell and Scott's Lexicon, the words are translated, *to drag at too great a line.* By Pape, *to use a great measure;* (einen grossen maassstab anlegen.) By Böckh, *measuring (as it were a large estate for themselves,) by a long line; yet, before they accomplish their purpose, they inflict, &c.*

91. *ἐνέπαξαν ἔλκος, inflict a wound.* It is not often that Pindar is guilty of a *pun*; but I fear it is impossible to deny that he meant *ἔλκος* to be taken in connection with *ἐλκόμενοι*.

— *ἔᾱ* = σφετέρᾳ.

*ᾗ* κεν ἅπαντες

*τέρπωνται κατὰ θυμὸν ἔδν κακὸν ἀμφαγαπῶντες.*

*Hesiod. Op. et Di. 57.*

93.

‘*Ducimus autem*

‘*Hos quoque felices, qui ferre incommoda vitæ,*

‘*Nec jactare jugum, vitâ didicere magistrâ.*’

*Juven. XIII. 20.*

‘*Durum; sed levius fit patientiâ*

‘*Quicquid corrigere est nefas.*’

*Hor. Od. I. xxiv. 19.*

94. *ἀρήγει, it is profitable.*

The student will remember *σκληρόν σοι πρὸς κέντρα λακτίξειν*, in the *Acts of the Apostles*; and

οὐκ οὖν ἔμοιγε χρώμενος διδασκάλῳ  
πρὸς κέντρα κῶλον ἔκτενεῖς. *Æsch. Prom. Vinc. 322.*

96. ὀλισθηρὸς οἶμος, a *slippery road*, i. e. a *dangerous experiment*. The expression is in keeping with the image of an animal kicking against the goad.

---

*Note on v. 50.*

I have translated the word *δελφίνα*, *porpoise*. Pindar could not have been acquainted with the fish which we call a dolphin, and which is not found in the Mediterranean. There is a small fish called 'delfino,' that frequents the Maltese waters; but this could not be the *δελφίν* of the Greeks, for it does not at all answer to the description given by the Greek writers. The *δελφίν* of the text is the fish called by sailors the 'Flying Porpoise.' I requested The Hon. Capt. R. LAWLEY, when resident in the Ionian islands, to examine into this subject; and he has kindly furnished me with the following valuable information; not the less valuable, or true, because conveyed in very humorous and amusing style. He says—'There are two sorts of porpoises; the fat, rolling fish, 'the stout gentleman who frequents the English seas; and a smaller and more graceful fish, with a long snout, who cheers one's trip on board the quickest steamer in the navy, by his gambols and jumps. This last is the *δελφίν* of the ancients. He is called the 'Flying Porpoise' by the sailors, and 'Porco Pesce'—most slanderously—by the Neapolitans. He is the fastest and most sociable of fish, and never meets you at sea without escorting you part of the way with him. There is an infectious jollity about these fish, as if they were out on a lark, and bent on getting you to join them. No other fish will turn back, and walk with you, as it were, arm in arm; and while your huge steamer vessel is groaning in a vain attempt to pass him, you feel that you are pooh-poohed by a fat fish, who goes round you, and under your keel, before your bows, and even lifts his nose up at every man, from Noah to Symonds, with a snort of defiance. At night, when the sea is luminous, he flares up in a way that must be seen to be appreciated.'

## ARGUMENT OF THE THIRD PYTHIAN ODE.

---

Pherenicus, the horse of Hiero, won the Pythian prize twice, B. C. 486, (*Pyth.* 25,) and B. C. 482, (*Pyth.* 26;) but this ode was not written until some time after, for Pindar speaks of the victory as having been gained *πότε*: nor was Hiero made king of Syracuse before B. C. 478: nor could he have been called *Ætnæus* before the year 476. Probably this ode was not written much before 470 B. C.

As Hiero was afflicted with a painful disease, the poet begins by expressing a wish that he could raise Chiron, the famous surgeon, from the dead, *v.* 7. He then enlarges upon the fable of *Æsculapius*, and his mother *Coronis*, after which he reverts to Chiron, and wishes he could prevail upon him, by the present of an ode, to heal Hiero; for that would be his highest glory, *v.* 65. He then panegyricizes the king for his mildness to all ranks of his subjects, and says he will himself pray for his recovery to *Rhea* and *Pan*, *v.* 79. He consoles him with the reflection that no human happiness is unalloyed and unmixed with calamity: he illustrates this sentiment by the stories of *Peleus* and *Cadmus*, who, though honoured by the gods in an especial manner, yet had severe trials, *v.* 99. Though *Achilles* was descended from *Jove*, and the only son of a goddess, yet he was killed, *v.* 103. He concludes by warning us that true wisdom consists in being always prepared for any fortune that may befall us; that even the greatest happiness is imperfect, unless the possessor be commemorated by song: that *Nestor* and *Sarpedon* are preserved in the memory of man by Poetry; (no satisfactory reason has been given for his selecting these two particular persons:) and that it is only to a few that this poetical renown is granted.

NOTES ON THE THIRD PYTHIAN ODE.

2. κοινόν. *Such a wish as men often utter, namely, that the dead could be restored to life.* Juvenal's line—

'Prima fere vota et cunctis notissima templis,' *Sat.* x. 23, gives the sense of κοινόν, though with a different application.

3. Chiron was said to be the inventor of the medical art among the Greeks. Homer, *Il.* iv. 218, mentions him—

ἐπ' ἄρ' ἤπια φάρμακα εἰδῶς (sc. 'Machaon')  
πάσσε, τὰ οἷ ποτε πατρὶ φίλα φρονέων πόρε Χείρων.

And *Il.* xi. 830,—

ἐπὶ δ' ἤπια φάρμακα πάσσε  
ἐσθλά, τὰ σε προτὶ φασιν Ἀχιλλῆος δεδιδάχθαι,  
ὃν Χείρων ἐδίδαξε δικαιοτάτος Κενταύρων.

4. Θῆρα, i. e. *the Centaur*; Lat. 'ferum.' *Hom. Il.* i. 267,—  
κάρτιστοι μὲν ἔσαν, καὶ καρτίστοις ἐμάχοντο  
Φηρσὶν ὄρεσκόφοισι, καὶ ἐκπάγλως ἀπόλεσσαν.

— ἀγρότερον. Because he lived in the mountains, not in the city.

5. νοῦν ἀνδρῶν φίλον. A similar construction occurs, *Nem.* v. 8,—  
φίλαν ξένων ἄρουραν.

6. *The gentle contriver of remedies that put a stop to pain (anodynes,) and restore the strength of the limbs.* All the MSS. have ἀνωδυνίας and γυιαρκίας, which Hermann adopts, altering the corresponding verse in *Στρ.* γ'. verse 52,—

γυίοις πέρι ἄστων ἄκη  
πάντοθε φάρμακα.

And in *Ἄντ.* ε'. 105,—

ἄλβος ἀνδρῶν ἐς μακρὸν οὐκ ἔρχεται ἄσπετος.

8. Φλεγία θυγάτηρ, i. e. 'Coronis.' Böckh thinks that the story of Coronis is introduced and treated at length by Pindar, because

she was an instance of a person despising her natural friends, and preferring foreigners; and that Hiero was at this time contemplating the transfer of the seat of government from Syracuse to Ætna.

9. τελέσσαι, *produced*; literally, *brought to perfection*. So Eurip. Bacch. 100,—

ἔτεκεν δ' ἀνίκα Μοίραι τέλεσαν ταυρόκερων Θεόν.

— ματροπόλω, *caring about—defending—women in child-birth*.

10. By the bow of Diana is probably meant *pestilence*.

11. ἐν θαλάμῳ, *at home*, as if in a natural way, though she really was killed. τέχνας Ἀπόλλωνος, *by the special wrath of Apollo*.

12. *Despising the god in her folly, she consented to another marriage*.

ἐμήν γὰρ αὐτὴν ἦς λέχος γ' ἐπήνεσα  
κρίνω δάμαρτα. Eurip. Orest. 1092.

Πυλάδῃ δ' ἀδελφῆς λέκτρον, φ' ποτ' ἤνεσας,  
δός. Ib. 1658.

14. ἀκειρεκόμη. The more usual form of this word is Ἀκερσεκόμης, 'Apollo.'

' Solis æterna est Phœbo Bacchoque juvenas,  
' Nam decet intonsus crinis utrumque Deum.'

Tibull. I. iv. 37.

15. *Though she contained within herself the seed of a god, pure, i. e. from mortal admixture*.

16. *Nor could she bear to go to bridal feasts; i. e. she could not enjoy the common amusements of women*. Böckh strangely translates these words,—*Nor did she wait until the marriage-table came*. Pindar seems to use ἐλθεῖν much as Homer uses ἀντιάαν. Il. xxiv. 62,—

πάντες δ' ἀντιάασθε, θεοί, γάμον.

19. ὑποκουρίζεσθαι. Hesychius explains the word κουρίζομαι by ἡμεναῖομαι; it means *to play or speak like a child*; thence, *to use endearing expressions, to fondle*.

νητάριον ἂν καὶ φάπτιον ὑπεκόριζετο. Aristoph. Plutus. 1011; *he would endearingly call me little duck and dove*.



20. *She was in love with the absent, a thing that happens to many.* It is upon the expression contained in this and the three following verses, that Böckh founds his conjecture that the story of Coronis is intended to apply to Hiero.

22. *Whoever despising what he has within reach, casts a longing eye for that which is far off.*

23. *θηρεύων, seeking for.*

κερδέων δὲ χρῆ μέτρον θηρεύμεν. *Nem. xi. 47.*

θηρᾶν is similarly used in *Soph. Antig. 92,—*

ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.

So *Ædip. Tyr. 541,—*

ἄνευ τε πλήθους καὶ φίλων τυραννίδα  
θηρᾶν.

25. *λῆμα Κορωνίδος, the bold Coronis.* Blomfield observes, that the word *λῆμα* generally means a violent disposition, and in the Tragedians is especially applied to warlike valour. *Æsch. Sept. c. Theb. 444.*

26. *Ischys was the stranger, who came from Arcadia.*

27. *σκοπόν, the watchful Apollo.*

— *μηλοδόκω, that receives victims.*

πάριτ' εἰς θυμέλας, ἐπὶ δ' ἀσφάκτοις

μήλοισι δόμων μὴ πάριτ' εἰς μυχόν. *Eurip. Ion, 228.*

— *τόσσαις, happening to be,* is supposed to be the aor. part. from an obsolete word *τόσσω*, having the same sense as *τυγχάνω*. *Pyth.*

*IV. 24,—*

ἀνὶκ' ἄγκυραν ποτὶ χαλκόγενυν  
ναὶ κρημάντων ἐπέτοσσε.

— *ἄιεν, perceived it.* τοὶ δὲ πληγῆς ἄιοντες. *Hom. Il. xi. 532 ;* which the Scholiast on the passage explains by *ἐπαισθόμενοι τῆς πληγῆς.*

28. *Apollo learnt (what a dishonourable thing had happened to him,) having persuaded his will by using the counsel of [παρὰ] his omniscient [πάντα ἴδωντι,] understanding, that was his most unerring companion.* γνάμων πιθῶν is certainly a better reading than γνώμης; for *πιθῶν* with a dative cannot signify *obeying*, as it is interpreted

by Dissen and Böckh, who have been misled by the usage of *πιθήσας* in Homer. Apollo is said to use the counsel of his own understanding, in refutation of the popular fable, that a raven had communicated a knowledge of the fact to him.

τῷ μὲν ἄρ' ἄγγελος ἦλθε κόραξ ἱερῆς ἀπὸ δαιτὸς  
Πυθῶ ἐς ἠγαθήην, καὶ ἔφρασεν ἔργ' αἰδηλα  
Φοῖβφ ἀκερσεκόμη ὅτι Ἰσχυς γῆμε Κορωνῶν  
Εἰλατίδης Φλεγυῖο διογνήτοιο θύγατρα.

*Hesiod. Frag. 29. Gaisf.*

The same story is told, *Ovid. Met.* 11. 596, &c.

28. *κοινᾶν* is a Doric form, for *κοινωνός*.

— *παρά* is used much in the same way by *Demosth. Phil.* 1v. 136,—  
*ταῦτα τοίνυν ἕκαστον εἰδὸτα καὶ γινώσκοντα παρ' αὐτῷ δεῖ.*

29. *He touches not falsehoods; i. e. he neither deceives, nor is deceived.*

'*Certus enim promisit Apollo.*' *Hor. Od.* I. VII. 28.

34. *δαίμων ἕτερος, unkind, contrary fortune. Callim. Frag: 91. Blomf.* quoted by the Scholiast on this passage—

*οὐ πάντες ἀλλ' οὐς ἔσχεν ἄτερος δαίμων.*

The expression is noticed and explained by Bentley, *Phalaris, ch. 9. Valcknær, Diatrib. in Eurip. p. 112*, wishes to read, *Rhes. 883*,—

*Τροίαν ἀνάγει πάλιν εἰς πένθη*

*δαίμων ἕτερόν τι φυντεύων; for δαίμων ἄλλος.*

He also quotes *Plutarc. de Isid. et Osir.*—*οἱ δὲ τὸν μὲν ἀμείνονα, θεόν, τὸν δὲ ἕτερον, δαίμονα καλοῦσιν; and proposes, on the authority of Iamblichus, to alter εὖ δὲ ἢ κακῶς τις γέγονεν ἐν τῇ πόλει, (Plato. Theat. 173) to ἢ ἐτέρως; but Stallbaum, and the editors generally, reject the alteration. But neither this passage so amended, nor that in Plutarch, is to the purpose; for the peculiarity in Pindar's phrase is, that the *opposite* to *ἕτερος* is not expressed; and perhaps, in spite of Valcknær's opinion to the contrary, Bentley was right in calling it a *poetical* phrase. *Lat. non suus, or meus. Tibull. III. III.**

27,—

'*At si pro dulci reditu quæcunque voventur*

'*Audiat aversâ non meus aure Deus.*'

36. *ἐπαῦρον, reaped the fruits of her ill conduct.* I must refer the student to Buttman's observations in his *Lexilogus*, on the word

*ἐπαύρειν* : he considers that the true idea of the word is *to take*, or *get* ; and in the middle voice, *to obtain for yourself* ; but whether in a good or bad sense, must depend on the context. He thinks the Latin word ' *haurire* ' is connected with it : but the whole of his observations should be read. A passage in Hesiod, quoted by Buttmann, contains the word *ἀπηύρα*, and is an illustration of the sense of the present verse in Pindar—

πολλάκι καὶ ξύμπασα πόλις κακοῦ ἀνδρὸς ἀπηύρα  
ὅστις ἀλιτράινει καὶ ἀτάσθαλα μηχανάαται. *Oper. et Di.* 238.  
πολλάκι συννθήσκουσι κακοῖς οἱ συμπαρέοντες.

*Phocylid.* γνῶμ. 126.

ἐξ ὀλίγου σπινθήρος ἀθέσφατος αἴθεται ὕλη. *ibid.* 144. *ed. Bergk.*

The Scholiast quotes a fragment of the *Ino* of Euripides, 2—

μίκρον γὰρ ἐκ λαμπτήρος Ἰδαῖον λέπας  
πρήσειεν ἂν τις.

37. *ἐνθορόν*, *having leapt on it, seized it, often destroys a whole forest*. The particle ' *as*,' to show the similitude between the conflagration arising from a single spark and the disasters sent upon men as the punishment for one sin, is omitted.

38. *τείχει ξυλίνῳ*, *the funeral pile, literally, the wooden wall*,—an obscure expression ; and Boissonade's proposed reading, *τεύχει*, is certainly entitled to consideration.

41. *οὐκέτι τλάσομαι ψυχᾷ ὀλέσσαι*, *I can no longer bear the thought of having killed*. *πάθῃ*, *dishonour*.

43. *βάματι πρώτῳ*, *at one stride*. Pindar outdoes Homer, *Il.* XIII. 20, who allows Neptune four strides to carry him across the Ægean—

τρὶς μὲν ὀρέξατ' ἰών, τὸ δὲ τέτρατον ἴκετο τέκμων,  
Αἰγύς.

44. *διήφανε*, *divided, as it blazed ; i. e. made way for the god*.

47. *ὦν*, *then*. *ὦν*, the Ionic form of *οὖν*, is probably a contraction from *ἰόν*, ' *quæ quum ita sint* ' : it is used by Homer and Pindar only as a suffix to pronouns and conjunctions. The word is excellently treated of in Jelf's *Grammar*, §. 737. *p.* 351.

48. *αὐτοφύτων ἐλκίων ξυνάονες*, *partakers of—i. e. afflicted by—*

*natural diseases.* Dissen properly quotes *Soph. Philoct.* 693,—

οὐκ ἔχων βάσιν,  
οὐδέ τιν' ἐγχώρων, κακογείτονα

παρ' ᾧ στόνον ἀντίτυπον βαρυβρῶτ' ἀποκλαύσειεν αἱματηρόν.

In which passage *κακογείτονα* should undoubtedly be construed with *στόνον*, though strangely misunderstood by Buttman and Dindorf, who put a stop after *κακογείτονα*, and construe it with *τιν' ἐγχώρων*.

50. *Whose bodies were wasted either by burning fever, or shivering ague; liberating them severally from their diseases, he extricated them.* θερινῶ πυρί, suffering such heat as the dog-star brings.

51. Incantation has been an ordinary remedy applied to the cure of disease in all ignorant ages. Horace alludes to it—

'Sunt verba et voces quibus hunc lenire dolorem  
'Possis, et magnam morbi deponere partem.'

*Epist.* I. i. 34.

ᾠτειλὴν δ' Ὀδυσῆος ἀμύμονος, ἀντιθέοιο,  
δῆσαν ἐπισταμένως, ἐπαοιδῇ δ' αἶμα κελαιὸν  
ἔσχεθον. *Hom. Od.* XIX. 456.

'Sed non Dardaniæ medicari cuspidis ictum  
'Evaluit; neque eum juvere in vulnera cantus  
'Somniferi, et Marsis quæsitæ montibus herbæ.'

*Virg. Æn.* VII. 756.

52. *προσανέα φάρμακα*, i. e. ἤπια, *soothing drafts.*

— *περάπτων*, id. qu. *περιάπτων*. The final *ί* was not necessary in the oldest form of many prepositions, or, as Böckh thinks, it was elided; as *Ol.* VI. 38,—*ταύτας περ' ἀτλάτου πάθας.* *Nem.* XI. 40,—*πάσαις ἐτέων περόδοις.* *Pyth.* IV. 265,—*διδοὶ ψᾶφον περ' αὐτᾶς.*

53. *ἔστασεν ὀρθούς*, *restored them*, literally, *set them upright again.* *κατάκεισθαι* signifies *to lie sick*, and is used in this sense in the New Testament. Herodotus too, VII. 229, has it—*καὶ κατεκέατο ἐν Ἀλπηνοῖσι ὀφθαλμιῶντες ἐς τὸ ἔσχατον.* Horace is fond of '*cubo*,' with the same meaning; e. g.—

'*Cubat* hic in colle Quirini.' *Epist.* II. II. 68.

'*Trans Tiberim longe cubat* is.' *Sat.* I. IX. 18.

Whereas *ἰρθοῦσθαι* signifies *to recover.* *Soph. Philoct.* 820,—

τὸ γὰρ κακὸν τόδ' οὐκ ἔτ' ὀρθοῦσθαι μ' ἐᾷ.

And *Eurip. Rhes.* 799,—

ὀδύνη με τείρει, κούκέτ' ὀρθοῦμαι τάλας.

54. *But even science and art are bound to—as it were dragged captive by—lucre.* δέδεταί γὰρ ἀναιδεῖ ἐλπίδι γυῖα. *Nem.* xi. 45. Böckh thinks the present passage a libel on Æsculapius, suggested to Pindar by the rapacity of the physicians of his own day.

55. Plato rebukes Pindar for the statement contained in this passage, *de Repub. lib.* iii. 408. b.—οἱ τραγωδίοιοί τε καὶ Πινδάρου Ἀπολλῶν οσμὴν φασιν Ἀσκληπιῶν εἶναι, ὑπὸ δὲ χρυσοῦ πεισθῆναι πλούσιον ἄνδρα θανάσιμον ἤδη ὄντα ἰάσασθαι, ὅθεν δὴ καὶ κεραυνωθῆναι αὐτόν. ἡμεῖς δὲ κατὰ τὰ προειρημένα οὐ πεισόμεθα αὐτοῖς.

— ἔτραπεν κομίσαι, prevailed on him to recover.

τὸ δ' αὖτις τεὰν ψυχὰν κομίζαι οὗ μοι δύνατον. *Nem.* viii. 44.

57. ἀλωκότα, dead—seized by death.

ἦ κ' αὐτὸς ἐνὶ πρώτοισιν ἀλοίη. *Hom. Il.* xvii. 506 ;

and xiv. 81,—βέλτερον ὅς φεύγων προφύγη κακόν, ἢ ἐ ἀλώη.

It is not known what dead man Æsculapius restored to life ; some say it was Hippolytus ; others, Tyndarus, &c.

— δι' ἀμφόιν, through both Æsculapius and the person whom he had raised.

' Tum pater omnipotens, aliquem indignatus ab umbris

' Mortalem infernis ad lumina surgere vitæ,

' Ipse repertorem medicinæ talis et artis

' Fulmine Phæbigenam Stygias detrudit in undas.'

*Virg. Æn.* vii. 770.

58. σκίπτω is the form used by Pindar for σκήπτω.

59. *It is wise to ask of the gods such things as befit us, with a humble—literally, a human—mind.* He implies that Æsculapius was justly punished for attempting more than man ought to wish to do.

ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρέων. *Eurip. Alcest.* 799.

φρασίν is a very remarkable form for φρεσίν, as *Ol.* vii. 24,—ἀνθρώπων φρασίν ἀμπλακίαι. Hermann says, ' φρασί quoque vereor ne ubique ' Pindarus dixerit.' *Opusc. ed.* 1827. vol. i. p. 256. Böckh also quotes Eustathius on *Hom. Il.* i.—τὸ φρουσὶ Δωρικῶς παρὰ Πινδάρου. Hermann instances the Pindaric form σκιάρως, which occurs twice in *Ol.* iii.—ἀπὸ σκιάρων παγῶν, v. 14 ; and σκιάρων τε φύτευμα, v. 18. But this is a much less remarkable variety of form than φρασί.

60. Pindar uses *ἰσσί* for the 2 sing. *εἰμέν* for the 1st pl. and *ἐντί* for the 3 pl. of *εἰμι*. *knowing of what condition we are in this life ; i. e. what is fitting for us.*

62. *σπεῦθε*, *ask for*. *ξυὸν γὰρ τοῦτο πᾶσι ἀγαθὸν σπεύδεται*. *Herod. VII. 53 ; is sought.*

— *But attempt what can be effected*. *ἀντλεῖν* properly means *to exhaust, to pump out ; in the present passage of Pindar, to try.*

*καὶ νῦν ἐκείνων μείζον' ἐξαντλῶ πόνον*. *Eurip. Cycl. 10.*

— *μηχάνην*, *work ; properly, the instrument by which a work is done.*

63. *σώφρων*, *who modestly confined his ideas of the power of his art within just limits.*

64. *φίλτρον*, *a charm that would gain his good will.*

66. We have already seen that Hiero's disease was not fever ; nor is there any necessity for construing *θερμᾶν*, *hot*. Since Pindar was at a great distance from Syracuse, it is not reasonable to suppose that he could mean *fever* ; but it seems at any rate evident, that Hiero was labouring under *chronic* disorder. *θερμός* means *violent*, as *Aristoph. Plut. 415*,—*ὦ θερμὸν ἔργον κἀνόσιον καὶ παράνομον*. It is often applied in this sense to men ; *e. g.*—

*ναῦταισι θερμοῖς καὶ πανουργία τι*. *Æsch. Sept. c. Theb. 603.*

67. *Some one that was the son either of Apollo, or of Apollo's father*. *καλεῖσθαι* is often used in the New Testament, in the sense of *to be* ; *e. g. Matth. v. 9*,—*υἱοὶ θεοῦ κληθήσονται*. And *ὄνομα* is used for a *person*, *Acts i. 15*,—*ἦν τε ὄχλος ὀνομάτων ἐπὶ τὸ αὐτὸ ὡς ἑκατὸν εἴκοσι*. So *Eur. Rhes. 298*,—*τίς ὁ στρατηγός, καὶ τίνος κεκλημένος* : *whose son is he ?* and *Soph. Electr. 365*,—

*νῦν δ' ἐξὸν πατρὸς*

*πάντων ἀρίστου παῖδα κεκληθῆσθαι*.

70. *Reigns as king in Syracuse* : *subaud. ἐν*.

71. By *ἀστοῖς*, he means the lower orders ; by *ἀγαθοῖς*, the aristocracy.

72. *To him I should have brought* (ἦγον ἄν, understood in ἄγων in the next verse) *two blessings, if I had arrived* (literally, *had disembarked from the ship*) *bringing with me glorious health, and an epinician ode, adorned* (literally, *a brightness*) *with wreaths gained at Pythian contests.* Pherenicus is the horse of Hiero, commemorated in the first Olympic ode.

75. φὰμὶ is parenthetical. φάος, i. e. *himself*.

78. *By the mother whom the girls sang at a shrine in front of Pindar's house,* is meant Rhea. The Scholiast says that Pindar means his own daughters, Protomache and Eumetis, by the word κοῦραι: his other interpretation, ἡ αἱ νῦμφαι, is quite inadmissible. The Nymphs of the country could not be in the city.

— θαμὰ may be interpreted either *often*, or *together with*, this being Pindar's form of the word ἄμα, 'una;' and it seems better to take the word in this latter sense in the present passage. ἐννύχαια, because the mysteries of Rhea were performed by night.

80. *But since, o Hiero, you know how to gather the real meaning of stories, you know the meaning of this old saying, having learnt it from those who lived of old.* κορυφὰν ὀρθὰν λόγων, by *enallage* for κορυφὰν ὀρθῶν λόγων, *the highest point of right words*; hence, *the real drift and principal points of anything*. As in the story of Cadmus and Peleus, it is useless to know the facts, without deriving from them some instructive precept.

82. κόσμῳ φέρειν, i. e. κοσμίως, *to bear them becomingly*; i. e. *without being overthrown by them*.

83. *But the good can, by making the most of prosperity*; literally, *turning their best clothes outside*: a proverbial expression, equivalent to our putting the best face upon a bad matter—making light of calamities, and the most of advantages.

οὐδεὶς γὰρ πάντ' ἐστὶ πανόλβιος· ἀλλ' ὁ μὲν ἐσθλὸς  
τολμᾷ ἔχειν τὸ κακὸν οὐκ ἐπίδηλον ὄμωσ.

δειλὸς δ' οὔτε κακοῖσιν ἐπίσταται, οὔτ' ἀγαθοῖσι

θυμὸν ὁμῶς μίσγειν.

*Theog.* 1159, *Gaisf.*

85. *For over-ruling Fate beholds you with a kind eye beyond all other men.* *Olymp.* VII. 11,—ἄλλοτε δ' ἄλλον ἐποπτεύει Χάρις.

86. εἴ τινα' ἀνθρώπων. *Olymp.* I. 54,—

εἰ δὲ δὴ τινα' ἄνδρα θνατὸν Ὀλύμπου σκοποὶ  
ἐτίμασαν.

— ὁ μέγας πότμος seems equivalent to the expression in *Nem.* IV.  
41,—

ἐμοὶ δ' ὅποιαν ἀρετὰν  
ἔδωκε πότμος ἀναξ.

— αἰὼν ἀσφαλῆς, *a life untouched by calamity.*

89. οἷ is awkwardly placed—*who are said, however, to have enjoyed the highest mortal bliss.*

90. ἐν ὄρει, *i. e.* Mount Pelion, on which, as we learn from the Epithalamium of Catullus, the marriage of Peleus and Thetis was celebrated.

ὄτ' ἀνὰ Πήλιον αἰ καλλιπλόκαμοι

Πιερίδες ἐν δαιτὶ θεῶν

χρυσεοσάνδαλον ἔχουσι

ἐν γῆ κρούουσαι

Πηλέως εἰς γάμον ἦλθον

μελῶδοις, Θέτιν ἄχρημασι τὸν τ' Αἰακίδα

Κενταύρων ἀν' ὄρεσι κλέουσαι

Πηλιάδα καθ' ὕλαν.

*Eur. Iph. in Aul.* 1040.

91. ὀπόθ' ἔγαμεν, *when the one married*; subaud. ὁ μὲν.

Ἄρμονίας δὲ ποτ' εἰς ὕμναίους

ἦλυθον οὐρανίδαί.

*Eurip. Phoeniss.* 822.

92. εὐβούλου, *prophetic.*

εἶπεν εὐβουλὸς ἐν μέσοισι Θέμις. *Isthm.* VII. 31.

Nereus has prophetic power attributed to him by Horace—

'Pastor quum traheret per freta navibus

'Idæis Helenam perfidus hospitam,

'Ingrato celeres obruit otio

'Ventos, ut caneret fera

'Nereus fata.'

*Od.* I. xv. 1.

τὰ θεῖα γὰρ

τά τ' ὄντα καὶ μέλλοντα πάντ' ἠπίστατο

προγόνου λαβοῦσα Νηρέως τιμὰς πάρα. *Eurip. Helen.* 13.



94. ἴδον, *i. e.* Cadmus and Peleus saw.

‘ Illaque haudque alia viderunt luce marinas  
‘ Mortales oculi nudato corpore Nymphas.’

*Catull. LXIV. 16.*

95. χάριν, ‘*per.*’ So *Olymp. xiv. 19*,—

οὔνεκ’ Ὀλυμπιόνικος ἅ Μινυεΐα  
σεῦ ἔκατι.

96. Cadmus had been banished from Phœnicia, and Peleus from Ægina; and these were the calamities out of which they had been rescued by Jupiter.

-- ἔστασαν ὀρθὰν καρδίαν, *they raised their heart upright; i. e. were restored to happiness—their spirits were raised.*

ὀρθὸν δὲ κρᾶτ’ ἔστησαν οὐς τ’ ἐς οὐρανὸν  
ἵπποι.

*Eurip. Hipp. 1203; where*

the expression is used in its literal sense.

— *But afterwards his three daughters deprived him of some of his happiness, by acute sorrows; though, as a set-off, Jupiter became enamoured of Thyone or Semele. Pindar, in thus dwelling on the alternations of prosperity and adversity, probably has reference to some domestic circumstances of Hiero, concerning which we have no information.*

99. Θυώνην τὴν Σεμέλην λέγει· οὕτω δὲ ὀνομάζεται ἀπὸ περὶ τὸν Διόνυσον πάθους, ὅτι θύει καὶ ἐνθουσιᾷ κατὰ τοὺς χορούς. οὕτω καὶ Θυάδες αἱ Βάκχαι, καὶ θύσθλα οἱ θύρσοι. *Schol. ad hunc loc.*

101. τόξοις, *i. e.* of Apollo; so Hector, when dying, says to Achilles,—

φράζεο νῦν, μὴ τοί τι θεῶν μήνιμα γένομαι  
ἦματι τῷ, ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων  
ἔσθλον ἐόντ’ ὀλέσωσιν ἐνὶ Σκaiῆσι πύλῃσιν. *Il. xxii. 358.*

So Horace,—

‘ Dive, quem proles Niobæa magnæ  
‘ Vindicem linguæ, Tityosque raptor  
‘ Sensit, et Trojæ prope victor altæ  
‘ Phthius Achilles,

‘ Cæteris major, tibi miles impar,  
 ‘ Filius quamquam Thetidos marinæ  
 ‘ Dardanas turres quateret tremenda  
 ‘ Cuspide pugnax.’ *Od.* IV. VI. 1.

And Virgil, *Æn.* VI. 56,—

‘ Phœbe, graves Trojæ semper miserate labores,  
 ‘ Dardana qui Paridis direxti tela manusque  
 ‘ Corpus in Æacidæ.’

102. ὄρσεν—γόνον. A common Homeric phrase: e. g. *Od.* IV. 113,—τῷ δ’ ἄρα πατρὸς ὑφ’ ἡμερον ὄρσε γόνον.

— πνρὶ καίόμενος, *by his death.*

103. ἀλαθείας ὁδόν, *true wisdom.*

παρέλκει πραγμάτων ὀρθὰν ὁδόν. *Olymp.* VII. 46.

The piety of the present sentiment in Pindar will, I hope, excuse me from the charge of irreverence, if I remind the student of the juxta-position of the same words—“I am the way, and the truth, “and the life;” and remark also, that Divine truth itself is commonly called ἡ ὁδός, “the way,” *i. e.* “the true way,” in the *Acts of the Apostles.* *Eurip. Frag. Belleroph.* 9,—τῆς δ’ ἀληθείας ὁδός; where however the word ἀληθεία means *sincerity, candour.*

104. πρὸς μακάρων τυγχάνοντ’ εὖ πασχόμεν, *for him that receives blessings from the gods, to be thankful for them, and enjoy them.* τυγχάνειν is used absolutely, to signify *gaining blessings, or advantage.* *Olymp.* II. 51,—

τὸ δὲ τυχεῖν  
 πειρώμενον ἀγωνίας παραλύει δυσφρονῶν.

— εὖ παθεῖν. *Nem.* I. 32,—

ἄλλ’ ἐόντων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλοις ἐξαρκέων’

And *Theogn.* 1009,—τῶν αὐτοῦ κτεάνων εὖ πασχόμεν. Homer says the gods give us goods to enjoy;—

οὔτοι ἀπόβλητ’ ἐστὶ Θεῶν ἐρικυδέα δῶρα,  
 ὅσσα κεν αὐτοὶ δῶσιν, ἐκὼν δ’ οὐκ ἄν τις ἔλοιτο. *Il.* III. 65.

— πνοαί. *Olymp.* VII. 94,—

ἐν δὲ μιᾷ μοίρα χρόνου  
 ἄλλοτ’ ἄλλοῖα διαθύσσοισιν αἴραι.

105. ὁ μέγας ὄλβος οὐ μόνιμος ἐν βροτοῖς. *Eurip. Orest.* 340. So, τὸ μὲν εὖ πράσσειν ἀκόρεστον ἔφν πᾶσι βροτοῖσιν. *Æsch. Agamem.* 1331; *is insatiable; i. e. is constantly liable to change.*

106. For ὅς πολὺς, which cannot be construed, and was probably only an explanation of ἐς μακρὸν, Dissen conjectures παμπολὺς; Hermann, ἄσπετος or ἄπλετος. Kayser, thinking that an epithet signifying abundance is inadmissible, because the word ἐπιβρίσσις immediately follows, proposes the word θεύμορος, quoting *Olymp.*

III. 9.—

τᾶς ἄπο

θεύμοροι νίσσοντ' ἐπ' ἀνθρώπους ἀοιδαί·

And *Isthm.* VII. 38,—

τὸ μὲν ἐμὸν Πηλεΐ θεόμορον ὅπασαι  
γάμου Λιακίδα τὸ γέρας.

— ἐπιβρίθειν is always used in a good sense in Pindar, and is particularly applied to abundance and riches.

μήκων δ' ὡς ἐτέρωσε κήρη βάλειν, ἧτ' ἐνὶ κήπῳ

καρπῷ βριθομένη νοτιήσι τε εἰαρινήσι. *Hom. Il.* VIII. 306.

So Virgil uses 'gravis,' *Ecl.* i. 36,—

'Non unquam gravis ære domum mihi dextra redibat.'

108. The MS. which Kayser collated with so much care, and of which he says that Böckh took very imperfect notice, uniformly has φρεσίν instead of the very remarkable form φρασίν, which Böckh erroneously represents it as having.

— *I will heartily honour whatever fortune may be present to me, enjoying it as well as I can.* ἀμφέποντα δαίμονα θεραπεύειν is much the same in value as the common expression τὸ παρὸν εὖ τίθεσθαι.

'Quod adest memento

'Componere æquus.'

*Hor. Od.* III. XXIX. 33.

109. κατ' ἐμὴν μηχανάν is a variety of the common expression πάση μηχανῇ; and ἀσκήτω is used in the sense of *to honour*.

ἔνθα Σώτειρα Διὸς ξενίου

πάρεδρος ἀσκέεται Θίμης. *Olymp.* VIII. 21.

The general sentiment contained in verses 107 to 109, is expressed by Horace;—

‘ Ego, utrum  
‘ Nave ferar magna an parva, ferar unus et idem.’

*Epist. II. II. 200.*

110. ἀβρόν, *magnificent* ; literally, *delicate*.

— πρόσω, *now and in future times*.

112. ἀνθρώπων φάτις, accus. plural for φάτιαι, in apposition to Nestor and Sarpedon, *who are the subject of fabulous traditions* ; as

‘ Fabula fias.’ *Hor. Epist. I. XIII. 9.*

And, ‘ Fabula quanta fui.’ *Epod. XI. 8.*

καί πού τι καὶ βροτῶν φρένας—  
ἐξαπατῶντι μῦθοι. *Ol. I. 28.*

113. τέκτονες σοφοί, *poets*.

τέκτονες εὐπαλάμων ὕμνων. *Aristoph. Equites, 530.*

τεκτόνοιον θ' ὕμνου συνεργάταιν

δυοῖν ἔριν Μοῦσαι φιλοῦσι κραίνειν.

*Eurip. Andromach. 476.*

115. *But it is only a few that can gain this.*

---

## ARGUMENT OF THE FOURTH PYTHIAN ODE.

---

Arcesilaus IV. king of Cyrene, gained the prize in the chariot-race at the 31st Pythiad, answering to the third year of the 78th Olympiad; B. C. 466. The present ode was composed in celebration of that event.

Cyrene was founded by Battus, of Thera, *Ol.* 37. B. C. 632. He was supposed to be descended from the Minyæ. Herodotus says—*Βάττος ὁ Πολυμνήστου, ἐὼν γενὸς Εὐφημίδης τῶν Μινυέων.* *iv.* 150. He was succeeded by Arcesilaus I.; he, by Battus II. surnamed the Fortunate: his daughter Ladice married Amasis, king of Egypt. Arcesilaus II. was the fourth king, called the Cruel (*χαλεπός*), and was killed by his brother Learchus. Battus III. surnamed the Lame, reigned next, and was succeeded by his son Arcesilaus III. He was driven from his kingdom, and fled to Samos, where he collected an army, and, returning to Cyrene, recovered his throne; but used his power with great tyranny. He was killed by some exiles of Cyrene, at Barce. Battus IV. the Beautiful, was the seventh king; and was succeeded by Arcesilaus IV., the person to whom this and the following Pythian ode are dedicated. Herodotus, *iv.* 163, relates, that it had been decreed by an oracle, that the kingdom of Cyrene should last during eight reigns: *Ἐπὶ μὲν τέσσερας Βάττους καὶ Ἀρκεσίλειος τέσσερας, ὀκτώ ἀνδρῶν γενεάς, διδοὶ ὑμῖν Λοξίης βασιλεύειν Κυρήνης. πλείον μέντοι τούτου οὐδὲ πειρᾶσθαι πυραινεῖ.* This Arcesilaus fulfilled the prediction of the oracle, by exercising his power most tyrannically, (*v.* 263, *sqq.* of this ode). He is said, by the Scholiast, to have been murdered by his subjects: his death is fixed *Ol.* 87. 1. B. C. 472. but this date seems to have been dictated by a pious desire to make the oracle true even to a year, rather than to have been determined by positive historical testimony. Battus, son of Arcesilaus, had already taken refuge at Hesperides, to which city his father had sent a colony under Euphemus. He was murdered there. From this sketch of the circumstances of Cyrene, and the reigning family, we may understand the propriety and force of many of the expressions in this ode, which recommend and extol justice in government.

The more immediate subject of it is this:—One Demophilus, a kinsman of Arcesilaus, had been banished by him. We have seen that Arcesilaus was descended from the Minyæ: Pindar therefore takes the opportunity of relating the story of Jason, who was driven out of his country by his kinsman Pelias; but nevertheless returned in glory. The Poet urges the folly of driving the nobles of the land into banishment. He alludes, particularly in *v.* 142—145, as indeed he does in several parts of the ode, to the horrors of family discord. Demophilus having taken refuge at Thebes, the native town of Pindar, to effect his restoration to Cyrene became a natural and laudable object with the poet. *Vid. Introd. p. 91.*

---

It may be useful to add here the following observations of Thirlwall, *Hist. Gr. ch. XII.*—“As in the period of early migrations  
 “ which followed the return of the Heracleids, the monarchical form  
 “ of government was almost everywhere prevalent in Greece itself, in  
 “ was probably very generally established in the colonies. But the  
 “ causes just noticed, incident to their peculiar situation, tended in  
 “ the first instance to restrict the power of the hereditary chiefs, and  
 “ gradually to reduce it to a mere shadow, which itself finally disap-  
 “ peared. The history of Cyrene affords a remarkable illustration  
 “ of the manner in which this change may have been effected in  
 “ many other cases which are not recorded. The kingly government  
 “ had been preserved in the isle of Thera, long after it had been  
 “ almost universally abolished elsewhere among the Greeks. The same  
 “ form was retained at Cyrene for some generations, without any  
 “ diminution of the royal authority. But after the great addition  
 “ to the numbers of the colony, made, as we have mentioned, in the  
 “ reign of the founder’s grandson, the second Battus, the people  
 “ seem to have become dissatisfied with the existing institutions.  
 “ This disposition perhaps found no opportunity of manifesting  
 “ itself with effect under his successor Arcesilaus II., who was in-  
 “ volved in a domestic quarrel, which occasioned a revolt of his  
 “ Libyan subjects, from whom he suffered a disastrous defeat; and  
 “ he was soon afterwards murdered by one of his brothers. His son  
 “ and heir Battus III. was lame; and this defect afforded an occa-

“ sion or pretext for a great political change, the need of which  
 “ must have been generally felt before. The Delphic oracle was  
 “ consulted on the means of remedying the disorder of the state ;  
 “ and under its sanction a citizen of Mantinea, named Demonax,  
 “ pointed out no doubt by his previous reputation, was invited to  
 “ assume the office of mediator—in other words, to form a new  
 “ constitution. He began by determining the respective rights of  
 “ the old and new colonists, and distributed them into three tribes,  
 “ of which the descendants of the original settlers formed the first,  
 “ probably with some peculiar advantages. He then proceeded to  
 “ deprive the king of all his substantial prerogatives, leaving him  
 “ only the ensigns of royalty, a domain, and certain priestly offices.  
 “ This part of the work of Demonax indeed was destroyed in the  
 “ following reign by a counter-revolution, effected with the aid of  
 “ foreign auxiliaries ; and the government then became in fact a  
 “ Tyranny : but this accidental result does not affect the case, as an  
 “ example of a general tendency, and of the mode of its operation.”

---

NOTES ON THE FOURTH PYTHIAN ODE.

---

1. ἀνδρὶ φίλῳ, i. e. Ἄρκεσιδά, in the next verse.

2. Λατοΐδαισιν. *Apollo and Diana*, according to Dissen. Benedict understands the Cyrenians, because they worshipped Aristæus, the son of Apollo. Böckh interprets it of the sons of Latona, but especially Apollo.

— αὐξῆς, *raise and send abundantly.*

— οὐρον ὕμνων. εἴθυν' ἐπὶ τοῦτον ἐπίων

ὦ Μοῦσ' ἄγ' οὐρον εὐκλεία, *Nem.* vi. 29.

4. οὐδ' εἰ θέλουσ' οἱ Ζηνὸς ἄετοί. *Soph. Antig.* 1040.

There was an eagle on either side of the Tripod at Delphi. The fable was, that Jupiter, not knowing where the central spot on the surface of the earth was, sent an eagle from either of its extremities to discover it. The two eagles pursuing their course in opposite directions, *i. e.* the one flying due west, and the other due east, met at Delphi: hence the king of gods and men concluded that Delphi was the central point.

- ' Jupiter, ut perhibent, spatium cum discere vellet
- ' Naturæ, regni nescius ipse sui :
- ' Armigeros utrinque duos æqualibus alis
- ' Movit ab Eois occiduisque plagis :
- ' Parnassus geminos fertur junxisse volatus :
- ' Contulit alternas Pythius axis aves.'

*Claudian. Prolog. in Theodor. Cons.* 111.

Delphi is often called the ὀμφαλός (*v.* 74.) of Greece, as well as of the globe. Strabo (*lib.* 1X. *p.* 608. *Oxon.*) says of it,—τῆς Ἑλλάδος ἐν μέσῳ πῶς ἐστὶ τῆς συμπάσης τῆς τε ἐντὸς Ἰσθμοῦ καὶ τῆς ἐκτὸς ἐνομίσθη δὲ καὶ τῆς οἰκουμένης, καὶ ἐκάλεσαν τῆς γῆς ὀμφαλόν, προσπλάσαντες καὶ μῦθον, ὃν φησι Πίνδαρος, ὅτι συμπέσοιεν ἐνταῦθα οἱ ἄετοί οἱ ἀφεθέντες ὑπὸ τοῦ Διὸς οἱ μὲν ἀπὸ τῆς δύσεως οἱ δὲ ἀπὸ τῆς ἀνατολῆς· οἱ δὲ κόρακάς φασί· δείκνυται δὲ καὶ ὀμφαλός τις ἐν τῷ ναῷ τετανωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνες τοῦ μύθου. This idea of the eagles finding out the centre, did not of necessity appear absurd to the ancients, who believed the earth to be flat, not spherical. There was an ὀμφαλός at Delphi itself, *viz.* a white hemispherical stone in the recess of the temple: it was adorned with two golden eagles, supposed to be the representatives of Jove, whose prophet Apollo was.

Διὸς προφήτης ἐστὶ Λοξίας πατρός. *Æsch. Eumen.* 19.

So Virgil, *Æn.* III. 251,—

- ' Quæ Phœbo pater omnipotens, mihi Phœbus Apollo
- ' Prædixit, vobis Furiarum ego maxima pando.'

The eagles were supposed to communicate inspiration from Jove.

5. The gods were represented as occasionally absent from some shrines, and present at others.

- ' Summo carmine quæ Cnidon
- ' Fulgentesque tenet Cycladas, et Paphon
- ' Junctis visit oloribus.' *Hor. Od.* III. xxviii. 13.



And Virgil, *Æn.* iv. 143,—

‘Qualis ubi hybernā Lyciā Xanthiquē fluentā  
‘Deserit, ac Delum maternam invisit Apollo.’

— *ἱερά, the priestess.* χρῆσεν Βάττον οἰκιστῆρα ὡς κτίσσειεν, i. e. ὡς Βάττος κτίσσειεν. Dissen appositely quotes, in illustration of this construction, *Hom. Od.* i. 86,—

Νύμφη εὐπλοκάμῳ εἶπε νημερτέα βουλήν,  
νόστον Ὀδυσσῆος ταλασίφρονος ὧς κε νέηται.

6. For the story of Battus, the oracle given him, and the foundation of Cyrene, *vid. Herod.* iv. 155, *et seq.* Thera is called *ἱερά*, from the number of gods worshipped, and religious ceremonies performed there.

8. ἀργάεντι μαστῷ, a chalky hill. Hesychius says of μαστὸς—τά ἐς ἕψος ἀνήκοντα τῆς χώρας καλοῦσι μαστούς. *Xen. Anab.* IV. 11. 6. ἀλλὰ μαστὸς ἦν ὑπὲρ αὐτῶν. *Pyth.* ix. 55. Cyrene is called ὄχθος ἀμφίπεδος. Cyrene stood upon table land, and was conspicuous from the sea.

9. ἀγομίσατο, should recall to mind; much the same as v. 54.—Φοῖβος ἀνάσει θέμισσιν.

10. ζαμενής, full of divine spirit.

ἀθανάτου, because Medea was supposed to be immortal.

14. γᾶς, from this island. Libya was called the daughter of Eraphus, son of Jove. The person and the territory named after her are here confused; a peculiarity of idiom not unusual with Pindar.

15. ἀστίων ρίζαν. Cyrene is called *the root*, i. e. *mother of cities*, because that city was the head of the Cyrenaic Pentapolis, containing Apollonia, Berenice, Arsinoe, Ptolemais—all colonies of Cyrene. There appears to be no authority for giving an active sense to φντεύσασθαι. The passage must therefore be construed,—*That Libya, the root of cities, will be planted.*

— μλησίμβροτον, literally, *will be a care to man*, i. e. *will be populous, flourishing.*

17. ἐλαχπτερύγων, having short fins; i. e. being swift.

— By ‘changing porpoises for horses,’ the poet means that the

Cyrenians became fond of horses, instead of ships.

πέπλους ἀμείψασ' ἀντὶ ναυφθόρου στολῆς. *Eur. Hel.* 1382.

18. Herodotus, iv. 170, says of the Asbystæ,—ἐπὶ θάλασσαν δὲ οὐ κατήκουσι Ἀσβύσται· τὸ γὰρ παρὰ θάλασσαν Κυρηναῖοι νέμονται. τεθριπποβάται δὲ οὐκ ἤκιστα, ἀλλὰ μάλιστα Λιβύων εἰσί, νόμους δὲ τοὺς πλεῦνας μιμέεσθαι ἐπιτηδεύουσι τῶν Κυρηναίων.

19. εἰς οἰωνὸς ἄριστος ἀμύνεσθαι περὶ πάτρης. *Hom. Il.* xii. 243.

'*Malld ducis avi domum.*' *Hor. Od.* I. xv. 5.

ἄρνιν τε νομίζετε πάνθ' ὅσαπερ περὶ μαντείας διακρίνει.

*Aristoph. Aves,* 719.

ἄρνις in the present passage means *the clod of earth*.

20. Amongst other marvellous adventures recorded of the Argonauts, they are said, on their return homeward, to have gone into the Red Sea, from which they carried their ship overland to the lake Tritonis, in the heart of Africa. The god Triton under the shape of Eurypylus offered them hospitality, and a clod of earth was given by him in pledge of friendship: this was considered as an omen that the land should hereafter be possessed by the descendants of Euphemus. This clod of earth fell into the water at the island of Thera, (v. 42,) whence Medea prophesies that the conqueror of Libya should come from that island. When Xerxes invaded Greece, he demanded earth and water from the several states, in token of subjection.

21. θεῶ, *from the god.* δέξατό οἱ σκῆπτρον. *Il.* ii. 186. Θέμισσι δὲ καλλιπαρήφ' δέκτο δέπας. *Il.* xv. 87.

22. The ship Argo must be supposed to have passed through the lake Tritonis, and to have been in the act of heaving the anchor from the water, to suspend it on the prow, which was of course towards the land. Euphemus therefore came down from the prow, when he saw the god.

25. κρημνάντων, put absolutely,—*whilst they were suspending.*

— ἐπέτοσσε, *fell in with us—met with us.*

κλειτὰς ὄνων ἐκατόμβας ἐπιτόσσαις θεῶ

ρέζοντας.

*Pyth.* x. 33.

Heyne thinks the word is of the same family with τῶ, τάω, τῶ,

τείνω; and that it is the same in sense as ἐπικυρέω, *to fall in with*. Dammius thinks it a syncopated form for ἐπεπέτοσσε, from ἐπιπετώω.

25. The anchor is poetically called *the bridle*, as being that which *stops* the ship.

26. νώτων ὑπὲρ γαίας ἐρήμων. Pindar probably had the Homeric expression—ἐπ' εἰρέα νῶτα θαλάσσης, *Od.* III. 142,—in his mind.

27. ἐπ' ἄλλην δ' ἄλλος ἴθυνεν δόρυ, *i. e.* 'navem.' *Æsch. Pers.* 411. αὐτὸς λαβῶν εὖθυνον ἀμφήρες δόρυ. *Eurip. Cyclop.* 15. 'Vastum trabe currimus æquor.' *Virg.* III. 191.

— ἀνσπᾶσσαντες, *dragging it*.

'*Trahuntque siccas machinæ carinas.*' *Hor. Od.* I. IV. 2.

28. τουτάκι, *i. e.* τότε; is the apodosis to ἀνίκα, *v.* 24.

30. ἄρχετο is a better reading than ἄρχεται, to correspond with κάλυεν and γίγνωσκε. φέρομεν is the imperfect unaugmented. εὐεργέται, *kind hosts*. ἐπαγγέλλοντι δείπνα, *welcome guests to a feast*, literally, *announce a feast to them*.

32. *But they could not avail themselves of this hospitality, for the reason of their pleasant return hindered their stay; i. e. they were hindered from staying by the reason they gave, viz. their desire of returning home.* πρόσφασις is here used in a good sense; nor does it of necessity imply *fraud* or *pretence*.

33. φάτο, *i. e.* the god said he was *Eurypylos*; who was at that time king of the country.

34. ἀρούρας προτυχὸν ξένιον μάστευε δοῦναι, *the first clod of earth that presented itself, he was anxious to give in token of hospitality.*

36. *Vid. Ol.* VI. 62, note.

38. ἐσπέρας. The accident is with probability said to have happened in the evening, because that was the most likely time for the crew to have been careless.

40. ὄτρυνον θεραπόντεσσι, *I ordered*. Verbs signifying *to order*, or *exhort*, as κελεύω, κ. τ. λ. naturally govern a dative: but it would be difficult to point out another instance of ὄτρυνω having this case after it.

40. λυσιπόνοις, *who lighten their master's labours*; used in a somewhat different sense in the *Fragments*—λυσιπόνον τελευτάν, 96; *that puts an end to all toil.*

42. καί νυν. *Therefore being carried thither by sea, it lies in the island of Thera, before its destined time.* The earth is said to be ἀφθιτον, *immortal*, because the future event, of which it was the symbol, was certain to take place.

43. πρὶν ὄρας, *before the time.* The word πρὶν here has the meaning and government of a preposition.

— εἰ γὰρ, *whereas it ought to have been otherwise, for, &c.*

45. Ἰππάρχου Ποσειδάωνος. Neptune was a god much worshipped in Libya; whence Herodotus (II. 50.) erroneously concluded that his worship was imported into Greece from that country. The same author is more entitled to credit, when he says καὶ τέσσερας ἵππους συζευγνύναι παρὰ Λιβύων οἱ Ἕλληνες μεμαθήκασι. IV. 189. 'The chariots of Pharaoh' will bear strong testimony to the truth of this supposition.

'Tuque o! cui prima frementem

'Fudit equum magno tellus percussa tridente,

'Neptune.'

*Virg. Georg. I. 12.*

47. If the clod of earth had been carried by Euphemus to Tænarus, his native realm, his descendants of the fourth generation would have founded Cyrene: whereas he will now go to Lemnos; thence he will proceed to Laconia; and from this country he will be expelled, along with the other Achæans and Danai, by the Dorians, in their great invasion of the Peloponnesus. His descendants will then go to the island Thera, and, from this place, will set out to found Cyrene.

49. ἐξανίστανται, *shall be driven out.* In the spirit of prophecy, an event is spoken of as actually happening, which is really to happen hereafter.

50. γυναικῶν, i. e. *Lemnian women.*

51. οἱ, i. e. *their descendants*, implied in the word γένος. σὺν τιμῇ θεῶν, *by the favour of the gods.* Vid. v. 260.

52. Some take the epithet *κελαινεφής* to mean *dark*: others consider the termination *νεφής* to be an important part of it, and interpret it *fertile, because heaven showers down upon it abundance of rain*. 'The lord of the rich plains of Cyrene,' is *Battus*.

54. *Θέμισσιν, oracles.*

ἀλλὰ πρῶτα θεῶν εἰρώμεθα βουλὰς  
εἰ μὲν κ' αἰνήσωσι Διὸς μέγαλοιο θέμιστες.

*Hom. Od. xvi. 402.*

*Δελφοὶ θεμίστων μάντιες Ἀπολλωνίδαί. Pind. Fragm. 101.*

55. τὸν δὲ κατ' οὐδοῦ βάντα προσήυδα Πηνελόπεια. *Hom. Od. iv. 680*; properly, *descending from the threshold into the temple*.

56. It seems better to separate *Νεῖλοιο* from *Κρονίδα*. For though it be granted that the Greek settlers in Egypt may have called the Nile *Ζεὺς Νεῖλος*, yet it will by no means follow that they could have called the river *Νεῖλος Κρονίδης*. The construction is,—*to carry many settlers to the temple of Jupiter Ammon, which is near the Nile*. *τέμενος Κρονίδα* may be regarded as one idea; and thus the two genitives will occasion no difficulty or confusion.

57. *Thus spake the verses of Medea's words.* ἦ is taken for ἔφη by the Scholiast, whose words are,—*ἔφη ἡ τῆς Μηδείας στιχομυθία, συνήθως δὲ ὁ Πίνδαρος πληθυντικοῖς (to plural nouns,) ἐνικὰ (singular verbs) ἐπήγαγεν. Vid. Ol. x. 5, note.*

— *ἔπταξαν, stood in silent amazement at her divine wisdom.*  
*τάχ' ἂν σιγῇ πτήξειαν ἄφωνοι. Soph. Ajax, 170; be silent from fear.*

59. ἐν τούτῳ λόγῳ, *agreeably to this oracle.*

60. ὠρθωσεν, *glorified.* Σκελίαν πίεραν ὀρθώσεν κορυφαῖς πολίων ἀφμεαῖς. *Nem. i. 15. μέλισσα, priestess.* Honey appears to have been an ordinary food for infants with the Greeks; hence, *a bee signifies a nurse*. Apollonius Rhodius says that the infant Bacchus was so fed; his nurse Macris, who kept bees, took him in her lap—  
ὃ ζῆνι κύλῳ Δέξατο, καὶ μέλιτι ξηρὸν περὶ χεῖλος ἔδευσεν. *Argon. iv. 1135.* In the Hymn to Mercury, the prophetic nymphs, the *Thriæ*, are said to prophesy falsely, whenever they are deprived of that food. There was therefore some supposed connexion between honey and the spirit of prophecy.

αἱ δ' ὅτε μὲν θυίωσιν ἐδηδυῖαι μέλι χλωρόν,  
 προφρονέως ἐθελουσιν ἀληθείην ἀγορεύειν·  
 ἦν δ' ἀπονοσφισθῶσι θεῶν ἠδεῖαν ἐδωδήν,  
 πειρῶνται δὴ ἔπειτα παρέξ ὁδὸν ἡγεμονεύειν.

v. 560.

We may remember that John the Baptist “fed on wild honey.” The infant prophet, Iamus is similarly fed—

ἐθρέψαντο δράκοντες ἀμεμφεῖ ἰφ̄ μελισσᾶν. *Ol.* vi. 46.

Pausanias says that certain priests of Artemis at Ephesus were called ἑσσηνες, which word properly means a *king*, or, as we call it, a *queen*, bee. τοὺς τῇ Ἀρτέμιδι ἰστιάτορας τῇ Ἐφεσίᾳ γενομένους, καλουμένους δὲ ὑπὸ τῶν πολιτῶν Ἑσσηνας. VIII. XIII. 1.

60. αὐτομάτῳ. The answer of the oracle is said to have been *spontaneous*, because it was not an answer to the question which Battus asked.

62. ἄμφανεν, *declared*. ποιῶν, properly, a *fine*; hence, as the payment of a fine liberates a man from difficulty, or punishment, the word means *remedy*.

— δυσθρόου φωνᾶς, *imperfect speech*. Herod. iv. 155, says— ἐξεγένετο οἱ (i. e. Πολυμνήστῳ) παῖς ἰσχνόφωνος καὶ τραυλὸς τῷ οὐνομα ἐτίθη Βάττος. He then says that Battus was the Libyan name for *king*; and therefore that he must have been called by this name in the spirit of prophetic anticipation by the Pythia, when he went to consult her περὶ τῆς φωνῆς.

Βάττ', ἐπὶ φωνὴν ἦλθες· ἄναξ δέ σε Φοῖβος Ἀπόλλων  
 ἐς Διβύην πέμπει μηλοτρόφον οἰκιστῆρα.

64. ἦ μάλα δὴ μετὰ καὶ νῦν, *but now, many years after this oracle was delivered*.

65. ὄγδοον μέρος, i. e. ὄγδοος. *Pyth.* XII. 11, — τρίτον κασιγητᾶν μέρος, *the third sister*.

66. Ἀμφικτυόνων. Böckh altered this word to ἀμφικτιόνων. The Amphictyons were presidents of the Pythian games, as Pausanias says, — ὅτε πρώτην ἐπὶ ταῖς δέκα ἐτίθεισαν Πυθιάδα Ἀμφικτύονες, *lib.* VIII. xviii. 3. And there seems no necessity for Böckh's alteration. He quotes indeed three passages, in which the words περικτίονες and ἀμ-

φικτίονες are used; viz. *Isthm.* vii. 64,—ἐπεὶ περικτίονας ἐνίκασε δὴ ποτε καὶ κείνος ἄνδρας. *Nem.* xi. 19,—ἐκ δὲ περικτιόνων ἐκκαίδεκ' Ἀρισταγόραν ἀγλαὰ νίκαι πάτραν τ' εὐώνυμον ἔστεφάνωσαν; and *Nem.* vi. 40,—ἐν ἀμφικτιόνων ταυροφόνῳ τριετηρίδι Κρεοντίδαν τίμασε. But, in these places Pindar could not have used the word Ἀμφικτιόνες. The MS. which Kayser has examined with so much care has ἀμφικτυόνων, in the present passage. The Pythian games were called Ἀμφικτυόνια. The construction of the present passage is—*gave him the glory of a prize in the horse-race, which he received at the hand of the judges.* So *Nem.* ii. 20,—Κορωθίων ὑπὸ φῶτων (i. e. *the judges*) ὀκτῶ στεφάνοις ἔμιχθεν ἤδη.

67. ἀποδώσω αὐτὸν Μοῖσαισι, *I will give him to the Muses, to be celebrated by them.*

69. θεόπομποι, *sent by the gods.*

70. δέξατο, *befell them; properly, received them.* 'Excipere' is similarly used in Latin.

71. κίνδυνος is the *danger* into which a man is driven *by necessity*; hence, put for *necessity itself*. Horace must have had this passage in view, *Od.* i. xxxv. 17,—

'Te semper anteit sæva necessitas,

'Clavos trabales et cuneos manu

'Gestans ahenâ, nec severus

'Uneus abest, liquidumque plumbum.'

And *III.* xxiv. 5,—

'Si figit adamantinos

'Summis verticibus dira Necessitas

'Clavos.'

72. Jason was great grandson of Æolus. μορφὰν βραχὺς, ψυχὰν δ' ἄκαμπτος. *Isthm.* iii. 71; *bold, invincible.*

73. κρύουιν, *horrible, literally, cold,—causing one to shiver from fear.* ἐν κρυοίσσῃ δέξατο συντυχίᾳ. *Isthm.* i. 37.

75.

οἱ δὲ Θεστίου

κόροι τὸ λαῶν ἴχνος ἀνάβρυλοι ποδός,

τὸν δ' ἐν πεδίλοις. ὡς ἐλαφρίζον γόνυ

ἔχουιν, ὅς δὴ πᾶσιν Αἰτωλοῖς νόμος.

*Eurip. Frag. Meleag.* 4.

‘ Vestigia nuda sinistri

‘ Instituere pedis ; crudus tegit altera pero.’

*Virg. Æn.* vii. 689 ;

said of the Hernici : and Livy, describing the armour of the Samnites, says,—‘ Et sinistrum crus ocreâ tectum.’ ix. 40.

75. ἐν φυλακᾷ σχεθέμεν, i. e. φυλάττεσθαι, *to beware of*. The more common sense of this phrase is φυλάττειν, *to keep in custody, or watch over carefully* ; e. g. *Herod.* i. 160,—Πακτύην παραδεξάμενοι εἶχον ἐν φυλακῇ.

76. αἰπεινῶν ἀπὸ σταθμῶν. Because Jason dwelt with Chiron on Mount Pelion.

— εὐδείελον, *sunny*. παρ’ εὐδείελον ἔλθων Κρόνιον. *Ol.* i. 111.

78. *Whether he were a stranger or a native*. Jason was both ; v. 118.

79. ἔχων πῆληκα καὶ ἀσπίδα, καὶ δύο δοῦρε· said of Ulysses, *Hom. Od.* i. 256. The two spears were a common ornament of the Homeric heroes. ‘ Bina manu lato crispans hastilia ferro.’ *Virg. Æn.* i. 313.

— ἔκκαγλος, *formidable*. ἀμφότερον, *having both costumes*.

80. Müller concludes, from this description of the Magnesian dress, being tight and fitting close to the limbs, that they were not a Greek tribe, but semi-barbarous.

81. Paris is described, in *Il.* iii. 17,—παρδαλέην ὤμοισιν ἔχων· and the λεοντῆ of Hercules is well known. φρίσσοντας, *which make the body shiver*. στέγετο, *protected himself against* : στέγω is properly *to be water-tight*.

82. The Greeks, on reaching the age of manhood, offered their hair to Apollo and the rivers ; whence, Ἴερὸς ὁ πλόκαμος τῷ Θεῷ δ’ αὐτὸν τρέφω. *Eur. Bacch.* 494 ; and, πλόκαμον Ἰνάχῃ θρεπτήριον. *Æsch. Choeph.* 8. In the *Iliad*, xxiii. 141, Achilles places hair, which he had consecrated to the river Sperchius, on the funeral pile of Patroclus :—



στὰς ἀπάνευθε πυρῆς ξανθὴν ἀπεκείρατο χαίτην,  
τὴν ῥα Σπερχειῶ ποταμῶ τρέφεε τηλεθόωσαν.

This custom of consecrating hair is said to have been introduced by Theseus, who dedicated his to Apollo Delius: and some commentators think that Pindar, in the present passage, means that Jason had not yet reached manhood. This is certainly plausible; but still, as the principal object of these verses, 78 to 83, is to show that Jason combined the external marks of a Greek with those of a stranger, it is more likely that Pindar intended to describe the old Greek custom of allowing the hair to grow (*καρηκομᾶν*.) The older Romans had the same dislike of a barber. From the respect with which the better sort of their degenerate descendants speak of the age of the 'intonsi Catones,' and the Curii 'incomptis capillis,' one might imagine that they believed their valour to have consisted, like Samson's, in their hair. As for the introduction of the art of hair-cutting among the Greeks (*κούρα*), it is particularly noticed as a barbarian innovation.

83. The word *αἰθύσσω* properly means *the motion of sparks of fire*: hence, *any quick motion*: here, *fluttered in the breeze*; as, *Ol. VII. 95*,—*ἄλλοτ' ἄλλοῖαι διαθύσσοισιν αἴραι*.

— *And immediately going straight, i. e. confidently up, he presented himself; making trial of—putting to the proof—his undaunted spirit.* MS. authority is almost entirely in favour of *ἀταρβάκτιο*, which Böckh adopts, deriving the word from *ταρβάζω*, as a Doric form of *ταρβέω*; others read *ἀταρβάτιο*, as from *ταρβέω*. Hermann proposes *ἀταρμύκτιο*. The alteration seems uncalled for; and though Pindar is bold enough in his combinations of metaphors, yet it is well not to thrust such an expression upon him as an *unwinking spirit*, without either authority or necessity.

85. *In the assembly of a great concourse of people.* The verse has no reference to the expression *πληθούσης ἀγορᾶς*, signifying *time*.

86. *ὀπιζομένων, admiring, reverencing, him for his personal beauty.* *Isthm. III. 5*,—*ζῶει δὲ μύσσω ὄλβος ὀπιζομένων*.

— *καὶ τόδε, amongst other things said this.*  
*τις, several people*; as in the Homeric phrase, *ὦδε δὲ τις εἴπεσκεν*.

87. *οὐ τί που* is an interrogative form, requiring an answer in the negative;—*why, surely this can't be Apollo?* so, Plato,—*οὐ τί που*

οἶει, ἔφη, ὦ Σώκρατες, ἤδη ἱκανῶς εἰρήσθαι περὶ τοῦ λόγου; *Rep.* II. 362. d. οὐ τί πον σπουδὴν ποιεῖ; *Aristoph. Ran.* 522; *you don't mean to take it in earnest?*

89. The Aloïdæ, Otus and Ephialtes, are said by Homer to have been πολὺ κάλλιστοι μετὰ γε κλυτὸν Ὀρίωνα. *Od.* XI. 310. They were worshipped as gods at Naxos, where they fell.

90. 'Incontinentis nec Tityi jecur  
'Relinquit ales.' *Hor. Od.* III. IV. 77.

Λητῶ γὰρ ἤλκησε Διὸς κυδρὴν παράκοιτιν. *Hom. Od.* XI. 580.

— θήρευσε, *caught.* ἵπ' ἀνδρὸς τοῦδε συνθηρώμεναι. *Soph. Philoc.* 1005.

92. γλυκείας πρῶτον ἔψανσ' Ἀφροδίτας. *Ol.* VI. 35. κεί μὴ τις εὐ-  
νῆς ἦψατ', ἀλλ' ἔχει λέχος. *Eurip. Phœniss.* 960.\* χρὴ δὲ κατ' αὐτὸν  
αἰεὶ παντὸς ὄραν μέτρον. *Pyth.* II. 34. 'Metiri se quemque suo  
' modulo, ac pede, verum est.' *Hor. Epist.* I. VII. 98. ὡς τὸ κηδεῦ-  
σαι καθ' ἑαυτὸν ἀριστεύει μακρῶ. *Æsch. Prom. Vinct.* 890.

— ἔραται is the Doric subjunctive for ἔρηται, from ἔραμαι.

94. ἀνά, *mounted on.*

χρυσείαισιν ἀν' ἵπποις  
ἕπατον εὐρυτίμου ποτὶ δῶμα Διὸς μεταβάσαι. *Ol.* II. 41.  
ἀποπέμπων Αἰακὸν  
δεῦρ' ἀν' ἵπποις χρυσείαις. *Ol.* VIII. 50.

— προτροπάδαν, *straight-forward, making way, caring, for nobody.* Pelias is described as a boisterous tyrant, and his speech is contemptuous in a high degree.

95. τάφε, *he was amazed.* This word is by Grammarians supposed to come from θήπω, which however is only found in the aor. 2. act. ἔταφον, and 2nd. præter. τέθηπα. Eustathius erroneously derives it from θάπτω. The original form of the word was θάφω, and the original aor. 2. ἔθαφον. By the common rule, one of the aspirates being made a tenuis, the word became ἔταφον. Homer uses τάφος for amazement, equivalent to θάμβος, which probably came from the same root.

τάφος δ' ἔλε πάντας ἰδόντας. *Od.* XXI. 122.

\* This verse is rejected as spurious by Valcknær, and Dindorf; certainly on insufficient ground. *Vid. Porson's note, ad loc.*

96. κλέπτων, *concealing*. κλέπτοισα θεοῖο γόνον. *Ol.* vi. 36.  
ὥς οἱ μὲν φιλόητος ὑποκλέπτοντες ἀνάγκην.

*Musæi Her. et Leand.* 288.

98. χαμαιγενέων, *low-born*; a term of reproach: kings are uniformly called Διογενεῖς. *πολιᾶς*, *aged*.

99. ὃν πρῶτον ἡμῶν πρόγονον ἐξανήκε γῆ; *Eurip. Ion*, 1000.

100. *Do not dishonour your most odious race by lies*: literally, *declare your race, not polluting it by most odious lies*.

102. οἴσειν. The word οἶω signified *to bear*; hence, οἶμος, *a road*, i. e. *that on which anything is carried*. φέρω, however, being only used in the præ. and imperf. in the sense of *to bear*, οἶω furnished a future, οἶσω. Hence a new theme arose, οἶσω, in the present. Homer constantly uses οἶσε in the imperative, which is also adopted in Attic. The Homeric forms βήσετο—δύσετο—ἔρσετο—λέξετο—ἴξον—are analogues, all coming from an assumed present in σω. In the present passage, οἶσειν seems to have the sense of ‘*præ me ferre.*’ φάμι οἶσειν, *I lay claim to—I profess*.

103. Ocyroë was the eldest daughter of Chiron.

105. εὐτράπελον, *deceitful*. After ἔργον, understand ποιήσας. καὶ ἄμα ἔπος τε καὶ ἔργον ἐποίηε. *Herod.* III. 135. This ellipse of the one of two verbs is most common in verbs of sense; e. g. ἴν’ οὔτε φωνῆν οὔτε του μορφῆν βροτῶν ὕψει. *Prom. Vinc.* 21; where ἀκούσει is understood before φωνῆν.

106. κομίζων. *Vid. Pyth.* I. 52, *note*.

109. λευκαῖς. It seems impossible to give a satisfactory explanation of this word. Homer applies the epithet ἀμφιμέλαιναί to φρένες; in which case, if the word is to be interpreted *surrounded with black*, it must have reference to the proper sense of φρήν, which is *the diaphragm*. Blomfield, in *Gloss. ad Æsch. Pers.* 119, says the adjective ἀμφιμέλαιναί signifies *sad*. The application of colour to the passions is not uncommon in the Latin, as the expressions ‘*splendida—atra—vitrea—bilis*’ prove. Böckh translates the word λευκαῖς, *furious, violent*; Dissen, *pale with envy*. But λευκός did not signify *pale*. *Vid. Ol.* vi. 55, *note*. Professor Scholefield is inclined to construe it *cowardly—mean*. νῦν, *the kingdom*.

110. ἀρχεδικᾶν, *the legitimate sovereigns.*

112. κᾶδος δνοφερὸν θηκάμενοι, *making a black mourning for me, as though I were dead.* πένθος μέγα προεθήκαντο. *Herod.* VI. 21.

113. μέγα. The other form of this adverb is μίγδα; as, μίγδ' ἄλλοισι θεοῖσι. *Hom. Il.* VIII. 437.

115. νυκτὶ κοινάσαντες ἰδόν, *communicating the journey to night; i. e. undertaking it in the secrecy of darkness.* κοινάσαντες is the Doric form for κοινώσαντες, as if from κοινάω.

'Participem qui te secreti fecit honesti.' *Juvenal.* III. 52.

117. λευκίππων. As white horses were used on state occasions, and by men of dignity, λεύκιπποι means *royal.* λευκοπόλων Τυνδαριδᾶν βαθύδοξοι γείτονες. *Pyth.* I. 66.

'Ergo erit illa dies, qua tu, pulcherrime rerum,

'Quatuor in niveis aureus ibis equis.'

*Ov. Art. Am.* I. 214.

118. ἰκοίμαν, *I hope I have come, as a native to my own, not as a stranger to a foreign land.*

119. φήρ is the Æolic and Doric form of θήρ, as φλίβω is of θλίβω. φλίβεται Εὐνόα ἄμμιν. *Theocr.* xv. 76.

In *Hom. Od.* xvii. 221, for the old reading, ὃς πολλῆς φλιῆσι παραστὰς φλίβεται ὄμους, Bekker reads θλίβεται.

121. πομφόλυξαν δάκρυα, *tears of joy bubbled up, i. e. burst forth.*

122. ἂν περὶ ψυχὰν, *joy embracing his heart.* This is Dissen's interpretation; but Hermann properly takes περὶ adverbially; *rejoiced exceedingly in heart.*

125. κείνου κατὰ κλέος, *at hearing of him.* ἐκ θαλάμοιο μετὰ κλέος ἔκετ' Ἀχαιῶν. *Hom. Il.* XI. 227. ὃς ῥα νίον πολέμοιο μετὰ κλέος εἰληλούθει. *Il.* XIII. 364.

— Hypereia, or Hypereis, was a fountain near Pheræ. The Scholiast on this verse quotes, as from Sophocles—

ὃ γῆ Φεραία χαίρε, συγγονόν θ' ὕδωρ,

'Υπέριμα κρήνη, νᾶμα θεοφιλέστατον. *Incert. Fragm.* 758.

127. εὐμενέοντες, *welcoming*. In all other passages where this word has a case after it, it is the dative. If ἴκον were read, the difficulty would be removed, by making ἀνέψιον dependent on that verb. εἰ δὲ Θεμίστιον ἴκεις. *Nem.* v. 50. μοῖρα, *share*—i. e. *society*—of a feast.

129. ἔνθα μοι ἀρμόδιον δείπνον κεκόσμηται. *Nem.* i. 21; *adequate, abundant*. Heyne ad Tibull. i. 5. *fin.* quotes the following line from an epitaph on Cleopatra; Ζῆθι, κάλων (*funem*) τείνας οὔριον εὐφροσύνας. This probably contains the proper explanation of the term τείνειν εὐφροσύνην.

— ἐν τάννευ, *enjoyed to the full*; literally, *strained*.

130. ἀθρόαις, *successive—uninterrupted*.

131. *Culling the divine bloom of revelry*; i. e. *enjoying perfect happiness*.

132. θέμενος, *setting forth*.

133. ἐπίσποντο, *approved his counsel—obeyed it*. κασιγνήτας προσ-  
εννέπω ἐσπέσθαι κλυταῖς ἀνδρὸς φίλου Μοίρας ἐφετμαῖς. *Isthm.* v. 1.

— κλισίαν, *seats*. τῇ δ' ἀρ' ἄμ' Ἀδρήστη κλισίην εὐτύκτον ἔθηκεν. *Hom. Od.* iv. 123.

136. γενεά, i. e. *Pelias, the son of Tyro*.

137. ποτιστάζων. τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥίεν αὐδή. *Hom. Il.* i. 249. 'Fidis enim manare poetica mella.' *Hor. Epist.* I. xix. 44. 'My speech shall distil as the dew.' *Deuteron.* xxxii. 2.

138. The scholiast says that Neptune was called Πέτραιος in Thessaly, the native land of Pelias and Jason, because he smote the rock, and made a passage for the Penæus through Tempe to the sea.

139. βάλλετο κρηπίδα. 'Jacta sunt fundamenta defensionis.' *Cic. pro Mur.* 6. *Vid. Pyth.* vii. 3. κρηπίς is properly *the base*, not *the foundation*, of a building.

— 'Feet that be swift in running to mischief.' *Proverbs*, vi, 18. 'Their feet are swift to shed blood.' *Romans*, iii. 15.

140. ἐπίβδαν, 'reposita,' *the day after a feast*; hence, *a day of retribution*.

— ὁμως, *yet will they do it, though certain of punishment*. καὶ γὰρ εἰ κτενεῖς σφ' ὁμως. *Eurip. Med.* 1216 (1249. *Dindorf.*) where *Elmsley* produces many instances of a similar sense and position of this word.

141. θεμισσαμένους ὀργάς, *regulating our passions justly*.

— ὑφαίνειν, properly, *to weave*; hence, *to contrive*. δόλους καὶ μῆτιν ὑφαίων. *Hom. Od.* IX. 422. αὐτὸς δὲ θεμελίλια Φοῖβος ὑφαίνει, *builds*. *Callim. in Apoll.* 56. λοιπὸν, *for the future*.

142. βοῦς, *a cow*, used for *a mother*. *Enarea* is the person meant. *Horace* uses *juvenca* for *a girl*;—'Circa virentes est animus tuæ 'campos juvencæ.' *Od.* II. v. 5; and *juvencus* for *a son*;—'Te suis 'matres metuunt juvencis.' *Od.* II. VIII. 21. *Euripides* also calls *Polyxena* μόσχος, *the daughter of Hecuba*: σκίρτημα μόσχου σῆς καθέξοντες χερσῶν. *Hec.* 526.

144. φυτευθέντες, seems here to be used as a substantive=παῖδες. αὐτῶν ἢ τεκοῦσ' ἀπόλλυμαι. *Eurip. Alcest.* 167. ἰόντων τοῖς τεκοῦσι φροντίσαι. *Æsch. Pers.* 245. ἔφυν also has the genitive case after it; e. g. οὗτος φυτεύει Πέλοπα, τοῦ δ' Ἀτρειῶς ἔφυν. *Eurip. Orest.* 11.

— σθένος χρύσειον, i. e. φάος.

146. αἰδῶ καλύψαι. *Hermann* connects these words with those that follow, οὐ πρόπει, &c. and interprets them, *to remove all sense of shame is infamous in us*, &c. *Böckh* adopts the interpretation of the *Scholiast*,—*the fates stand aloof in abhorrence, if discord arise amongst relations, so that they lose all sense of shame*. *Hermann* objects, that, in this case, the word ὥστε could not be left out before καλύψαι. *Dissen* differs from both, and rightly understands the words thus;—*The fates retire, to hide their shame, when quarrels arise*.

147. νῶν. *Hermann* reads νῶ, in the accusative, as—

πρόπει τὸν Αἰνησιδάμου

ἐγκωμίων τε μελέων λυρῶν τε τυγχανέμεν. *Ol.* II. 46.

and the MS. of *Kayser* has this reading.

147. χαλκοτόρος, *piercing with brazen points.*

θεΐνε διοτόρους πέδας. *Æsch. Prom. Vinct. 76.*

148.

πικρὸς λυτῆρ νεϊκέων  
 ὁ πόντιος ξείνος ἐκ πυρὸς συθείς  
 θηκτὸς σίδαρος· πικρὸς δὲ χρημάτων  
 κακὸς दाτητὰς Ἄρης  
 ἄρὰν πατρώαν τιθεὶς ἀληθῆ.

*Æsch. Sept. c. Theb. 941.*

— γάρ, *and there is no need for us to proceed to war, for, &c.*

151. πονεῖ, *afflicts*; in which sense it also occurs *Anacr. xl. 14*,—  
 εἰ τὸ κέντρον πονεῖ τὸ τῆς μελίττης. It would be difficult perhaps to  
 give other instances of a like usage of the word.

— The order of the verse is—ταῦτα ἀγὰν πορσύνοντα (*enriching*)  
 τεὸν οἶκον οὐ πονεῖ με.

152. σκᾶπτον καὶ θρόνος. There is no verb here expressed; but  
 it is easy to understand πονεῖ—the *loss of the sovereign sceptre and  
 throne afflicts me.* Dissen considers it an instance of a nominative  
 absolute. In Homer it is by no means uncommon to find a sentence  
 beginning with a nominative case, which in strict propriety of con-  
 struction should be some other: *e. g.* Νεστορίδαι δ', ὁ μὲν οὔτασ'  
 Ἀτύμνιον ὀξείῃ δουρὶ Ἀντίλοχος. *Hom. Il. xvi. 317.* Νεστορίδαι ought  
 to be in the genitive. The proper case for every sentence to begin  
 with, is the nominative, and a peculiar emphasis was given to words  
 so used; as in this verse of Pindar, where the words σκᾶπτον καὶ  
 θρόνος contain the main subject, the principal idea of the sentence.  
 In poems that were *recited*, ἀοιδαί, (not merely *written, made, ποιή-  
 ματα*,) such a departure from grammatical accuracy of construction  
 produced no difficulty in the minds of the hearers. In the present  
 instance, however, it may be better to read θρόνον.

153. φιλιππον λαὸν εὐθύνοον δορί. *Eur. Hec. 9.* εὐθύνει δὲ δίκας  
 σκολιάς. *Solon. Carm. xiii. 36.*

154. ξυνᾶς, *equally disastrous to you and me.*

155. στήη is the Homeric form of στῆ. But Kayser judiciously  
 suggests ἀναστῆ σοι.

156. ἀκῆ is an adverb, probably formed from ἄκαος; and is either the neut. pl. or dat. sing. ἀκάα, contr. ἀκῆ; compounded of ἀ, χαίρειν, *silently, calmly*. It is likely that it is connected with the adverb ἀκέων, which has the same sense; for ἀκέως may have been the other form of ἄκαος, as ἴλαος=ἴλεως.

— ἔσομαι τοίος, *I will behave as you wish; literally, I will be such.*

158. κυμαίνει, *is flourishing—growing; properly, swells like a wave: here it means to swell as a plant in budding.* σφρηγῆν, *to swell*, is applied to the human body in the same sense. So in Latin — ‘Nam hoc ætas illa (sc. juvenus) turgescit.’ *Quinct.* XI. III. 28.

159. χθονίων, sc. Θεῶν.

— κομίζαι. τὸ δ’ αὐτίς τεὰν ψυχὰν κομίζαι οὔ μοι δυνατόν. *Nem.* VIII. 44. i. e. *bring it back from Hades; and Böckh understands the word in the same sense in the present passage. Dissen interprets it—to bring back his soul to his native land.* Phrixus had died in Pontus. In the case of a person dying in a foreign land, or being drowned in the sea, it was believed that his soul might be recovered in the following manner:—A number of persons, proceeding to the spot where he died, invoked his spirit three times: they then took their departure, and the soul of the man was believed to accompany them; and, if they raised a cenotaph, to dwell in it. This ceremony was called ἀνάκλησις. The evocation of a spirit from the grave was called ψυχαγωγία. Spirits were summoned by certain sacrifices and ceremonies, and interrogated concerning future events. The raising of the spirit of Samuel is a proof of the antiquity of this. Ulysses enquires of Tiresias in the same manner as Saul enquired of Samuel: but the remainder of the ghosts evoked by Ulysses seem ignorant, not only of things future, but things present. It is remarkable, that, in the first part of the book, (*Odys.* XI) Ulysses is said to *raise the ghost of Tiresias to earth; but, in the remainder of the book, he is apparently described as being himself present in Hades.*

162. The step-mother of Phrixus is generally called by the name of Ino; in Pindar, by that of Demodice.

163. *I consulted at Delphi, whether there was any thing in all this, which required me to seek the advice of the god; i. e. whether the dream was true, and required me to act on it.*



164. *And the god orders me instantly to accomplish the recovery of the soul of Phrixus, and the fleece, in a ship.*

ἀλλ' ὅτε δὴ καὶ ἐγὼν ὁδὸν αἴτεον ἡδ' ἐκέλευον  
πεμπέμεν, οὐδέ τι κείνος ἀνήματο τεῦχε δὲ πομπήν.

*Hom. Odys. x. 17.*

167. γενέθλιος ἀμφοτέροις. Jupiter, as the father of Hellen, was ancestor to Jason and Pelias.

168. κρίθεν, i. e. διεκρίθησαν, separated.

171. Hercules and the Dioscuri are mentioned, because, being Dorian heroes, they were naturally worshipped at Cyrene. For the same reason, Euphemus and Periclymenus, the sons of Neptune; Orpheus, the son of Apollo; and Echion and Erytus, the sons of Mercury, are also specified. Zetes and Calais, sons of Boreas, are introduced, and spoken of as coming from Pangæus, to show the great distance from which the heroes of the expedition were assembled.

— φαivéμεν, to proclaim.

172. ὑψιχαῖται, *having much hair*; i. q. βαθυχαῖται; or it may mean *tall*; as, in *Phocylid.* γνῶμ. 189, — ὑψιτένοντας, seems to mean no more than *tall*—γεωρότας τε ταύρους ὑψιτένοντας. And in *Soph. Œd. Tyr.* 865, — ὦν νόμοι πρόκεινται ὑψίποδες—the last word means only *on high*.

173. αἰδεσθέντες ἀλκάν. Heyne interprets these words,—*honouring the courage of Jason*; Disson, *respecting, or fearing their valour*; i. e. *restraining, not using it violently*. It seems, however, to be but a slight variation of the common Homeric phrase—ἀλλήλους αἰδεῖσθε καὶ αἰδῶ θέσθ' ἐνὶ θυμῷ, and to mean *respecting their valour*; i. e. *acting in a manner worthy of it*.

174. *The famous renown of these men was established by this expedition—the renown namely of Euphemus, and yours, O far-ruling Periclymenus.*

175. εὐρυβία, 'late potens.' This epithet is here used, on account of the famous kingdom of Pylus, over which Euphemus reigned.

176. ἐξ Ἀπόλλωνος, son of Apollo.

178. χρυσόραπις. ‘*Virgaque levem coerces*  
‘*Aurea turbam.*’ *Hor. Od. I. x. 18.*

179. κεχλάδω is derived from the 2nd. præt. of χλάζω; as, three lines on, πεφρίκω is derived from φρίσσω. Κεκλήγω, πεφύκω, δεδοίκω, are instances of a similar formation. The word χλάδω is used by Pindar, *Ol. ix. 2*, in the sense of *sounding*,—καλλίνικος ὁ τριπλῶς κεχλαδῶς. There, however, Böckh interprets the word, *a full and swelling chorus*. In the present passage, it means, *swelling in full vigour and stature*; having the same sense as the word κυμαίνει, *v. 158*. It is applied particularly to the *noise of water*. Perhaps the connecting link between the two senses, *swelling* and *sounding*, is to be found in the primary idea of *fulness*;—a stream of water roars, from being over-full. The Scholiast on this passage explains the word by πληθύντας.

The verb plural, when it has two separate nominative cases, occasionally stands after the first; though strictness of construction requires that it should come after both: *e. g.* ἦχι ῥοὰς Σιμόεις συμβάλλετον ἠδὲ Σκάμανδρος. *Hom. Il. v. 774*. A still stronger instance is in *Hom. Il. xx. 138*,—εἰ δέ κ' Ἄρης ἄρχωσι μάχης, ἢ Φοῖβος Ἀπόλων. There is some MS. authority for ἄρκησι in this passage; but the reading is not adopted by Heyne, or Bekker. When a verb has two subjects, even though they be separated by a disjunctive particle, it may be used in the plural. *Eurip. Hec. 87*,—

ποῦ ποτε θείαν Ἐλένου ψυχὰν  
ἢ Κασάνδραν εἰσίδω, Τρωάδες,  
ὥς μοι κρίνωσιν ὑνείρους;

181. θάσσον ἔντυεν, *immediately ordered*. ἐντύω properly signifies *to equip*; thence, *to get ready*; and lastly, *to order, to urge*; in which sense Pindar often uses it.

εὐτέ μιν ἀγγελίαις Εὐρυσθέος ἔντυ' ἀνάγκα. *Ol. III. 28.*  
κείνα θεὸς ἔντυεν αὐτοῦ θυμὸν αἰχματάν. *Nem. ix. 36.*

184. Juno's favour towards Jason is as old as Homer: ἀλλ' Ἥρη παρέπεμψεν, ἐπεὶ φίλος ἦεν Ἰήσων. *Od. XII. 72.*

— *But Juno kindled in the minds of the heroes the all-persuasive, sweet desire for embarking in the Argo, so that none being left should stay with his mother, nursing his life out of the reach of danger.*

186. *αἴωνα πέσσοντα*, nursing—properly, *softening*—his life. The same idea occurs, *Ol.* 1. 82,—

τί κέ τις ἀνώνυμον  
γῆρας ἐν σκότῳ καθήμενος ἔψοι (should nurse) μάταν ;

— ἐπὶ θανάτῳ. ἐπὶ, with the dative, often signifies *the object, aim* of an action ; *e. g.* ἐπὶ δηλήσει, *with the intention of mischief*. In the present passage, it signifies *that which will be the ultimate consequence, though not the primary purpose* ; as, *Eurip. Hecub.* 644, —ἐκρίθη δ' ἔρις ἐπὶ δορί, *the contest was settled, producing war as its consequence*.

187. φάρμακον, *the alleviating recompense*—properly, *the medicine*—of bravery ; *i. e.* glory.

καματωδέων δὲ πλαγῶν  
ἄκος ὑγιερὸν ἔν γε βαθυπέδῳ Νεμέᾳ τὸ καλλίνικον φέρει.

*Nem.* III. 17.

ἄριστος εὐφροσύνα πόνων κεκριμένων ἰατρός. *Nem.* IV. 1.

ἄποινα is repeatedly used by Pindar in a similar way, for *victory, or glory*. αἰνέσω πυγμαῖς ἄποινα. *Ol.* VII. 16. εὐκλείων δ' ἔργων ἄποινα χρῆ μὲν ὑμνήσαι τὸν ἐσλόν. *Isthm.* III. 7. Another interpretation of the present much-disputed passage is—*a remedy furnished by bravery* (as, *Eurip. Phœn.* 893, —πόλει παρασχεῖν φάρμακον σωτηρίας, *the means of safety*) against death. But this explanation leaves out καὶ, which, standing as it does—ἐπὶ καὶ θανάτῳ—must have its proper force of *even* : nor is the meaning of this interpretation very plain ; for if it signify no more than this, —“ that bravery enables a warrior to save “ even his life ”—it is not a sentiment appropriate to the occasion ; nor is it indeed true, for—“*Ἀρης οὐκ ἀγαθῶν φείδεται, ἀλλὰ κακῶν.*

— ἄωτος. *Fid.* *Ol.* 1. 15, note.

189. λέξασα, *enumerated*. This is the primary sense of the word. In English, the words *tell* and *tale* have exactly the same double sense of *counting, or numbering, and relating*.

190. θεοπροπίων ὀρνίχασσι, *divining by birds*. μάντιες δὲ Σειθίων εἰσι πολλοί, οἳ μαντεύονται μάθουσι λτεύησαι πολλῆσι ὄδε. *Herod.* IV. 67.

191. ἄμβασσι, *ordered the embarkation*.

192. ταχὺ δ' ἄγκυραν ἔρεισον χθονὶ πρόραθε. *Pyth.* x. 51. Pindar is guilty of anachronism, in giving anchors to ships in the age of Jason: stones, εἰναί, were used even to a much later period. ἐκ δ' εἰνὰς ἔβαλον. *Hom. Il.* i. 436.

193. κρατῆράς τε κεράσαντες παρ' ἅπαν τὸ στράτευμα, καὶ ἐκπώμασι χρυσοῖς τε καὶ ἀργυροῖς οἳ τε ἐπιβάται καὶ οἱ ἄρχοντες σπένδοντες. *Thucyd.* vi. 32; describing the departure of the great Sicilian armament.

194. ἐν πρύμνῃ is added, because that was the place in the vessel allotted to the τριῆραρχος, or στρατηγός. So, in Virgil, the commander of a vessel, or the general of the forces, is uniformly described as standing 'in puppi.'

199. ἀμπροὴν ἔστασαν, i. e. ἀνέπνευσαν, were encouraged. μῆνιν τοσὶνδε πράγματος στήσας ἔχεις. *Soph. Œd. Tyr.* 699. ἔστασαν ἰαχάν. *Eurip. Iph. Aulid.* 1039. τοῦ δὲ μὴ στήσαι σε κραυγὴν οὐνεκ' ἐξήλθον δόμων. *Eurip. Orest.* 1529. ἐλπίς οἶαν αἱ Φρυγῶν ἄλοχοι στήσουσι. *Eurip. Iphig. Aul.* 786. In all these instances, the word ἰσθάναι is taken to mean no more than *make* or *have*; yet, in all, the sense of *raising* would be appropriate. Pindar has the expression—ἐκ προτέρων μεταμειψάμενοι καμάτων ἔστασαν ὀρθὴν καρδίαν. *Pyth.* iii. 96.

201. ἐμβαλεῖν κόπαισι, 'incumbere remis.'

— ἐνίπτων ἐλπίδας, *speaking hope*; i. e. *giving assurances of success*. For this sense of the word ἐνίπτω, *I speak*, I must refer the student to the profound and ingenious criticism of Buttmann in his *Lexilogus*, in voce ἀνήνοθεν. The Latin word 'increpo,' though more commonly used in the sense of *reproach*, did not necessarily imply more than mere speech; e. g. *Virg. Æn.* i. 738,—

'Tum Bitiæ dedit increpitans; calling to him.

202. ὑπεχώρησε, *proceeded*. This sense may possibly be gained for the word from the peculiar action of rowers, who advance by apparently receding; or it may mean, that the vessel *receded from the land*. Liddell and Scott, in their *Lexicon*, translate the passage thus—εἰρεσία ὑπεχώρησεν ἐκ παλαμᾶν, *the rowing went on, stroke after stroke*.

204. Hieron was the name of the place where they built the temple.

— ἔσσαντο, *built*. ναὸν Κύπριδος καθίσσατο. *Eur. Hippol.* 31. ἢ μὲν τοι Προϊτός γε δῶω ἐκαθίσσατο νηούς. *Callim. Hymn. in Dian.* 233; which Valcknær alters to δῶω, θεά, εἶσατο νηούς.

205. Θρηκίων, i. e. *the Bithynians*. οὔτοι δὲ (οἱ Θρήικες) διαβάντες μὲν ἐς τὴν Ἀσίην, ἐκλήθησαν Βιθυνοί. *Herod.* VII. 75.

206. νεόκτιστον. Because it had lately been raised by the sons of Phrixus. λίθων, i. e. λίθινον. οἱ γὰρ θεμέλιοι παντοίων λίθων ὑπόκεινται. *Thucyd.* I. 93. βωμοῖο θέναρ, *the concavity at the top of the altar*, used for receiving the thing offered. πολιᾶς ἀλός ἐξενρῶν θέναρ. *Isthm.* III. 74. θέναρ seems to mean properly the *palm of the hand*. Two derivations are given,—from τίθεται, or θείναι, *to strike*; neither of them very satisfactory.

207. δεσπότην ναῶν, *Neptune*. ἴμενοι, *rushing*.

209. The Symplegades are said to be *alive*, in consequence of their fabulous power of self-motion. The violent convulsions which had happened both to the seas and continents in the neighbourhood of the Ægean were the origin, possibly, of this and similar stories; such as that of Delos having originally floated. Tradition reported that Rhodes had been originally invisible. *Pind. Ol.* VII. 54. The contest of Neptune and Minerva, for the possession of Attica, is a fable, that may be explained in the same way; for it was a contest, whether the spot should be possessed by the sea or the land. Or the fable of the Symplegades may be explained thus: If a cluster of isolated rocks, standing at various distances, and in various relations to each other, be placed at the end of a winding narrow strait, they will naturally appear to an approaching ship, as it varies its course, according to the windings of the strait, to cross each other.

210. στίχες, *ranks, troops*.

— ‘Venti, *velut agmine facto*,

‘Quo data porta, ruunt.’

*Virg. Æn.* I. 82.

— τελευτάν, *death*. As Pindar has called them *alive*, he now speaks of them as *dead*. Apollonius Rhodius says, it had been destined by the gods that the Symplegades should become stationary,

as soon as a ship passed through them; *i. e.* it would then be discovered that their supposed power of motion was a fiction.

πέτραι δ' εἰς ἓνα χῶρον ἐπισχεδὸν ἀλλήλησι  
ἐμμενὲς ἐρρίζωθεν· ὃ δὴ καὶ μόρσιμον ἦεν  
ἐκ μακάρων, εὐτ' ἂν τις ἰδὼν διὰ νηὶ περάσῃ.

*Argon.* II. 604.

211. ἔπειτεν ἦλυθον. This is Böckh's reading, for ἔπειτ' ἐνήλυθον, which vitiated his arrangement of the verses: nor could ἐνήλυθον be construed, unless it were taken for ἐσήλυθον: but this usage of ἐν for ἐς is only used in the Æolic dialect, and the present ode is written in the Doric. εἶτεν and ἔπειτεν were Ionic forms of εἶτα and ἔπειτα. Herodotus uses ἔπειτεν, *e. g.* I. 146,—καὶ ἔπειτεν ταῦτα ποιήσαντες αὐτῆσι συνοίκεον; where the older editions have ἐπεὶ τε, which cannot be construed, for ἐπεὶ τε means, either, *after that*, or *since*. Pindar again uses the word, *Nem.* III. 53,—τράφε λιθίνῳ Ἰάσον' ἔνδον τέγει, καὶ ἔπειτεν Ἀσκληπίου.

212. κελαιώπεσσι. καὶ ὅτι (Κόλχοι) μελάγχροές εἰσι καὶ οὐλότριχες. *Herod.* II. 104.

213. μίξαν. ἐπιμίξαις Αἰθιόπεσσι χεῖρας. *Nem.* III. 61, ὡς τῶν μισογομένων (*i. e.* 'pugnantium') γένετο ἰαχὴ τε φόβος τε. *Hom.* II. IV. 456. Heyne, however, inclines to the belief that βίαν μίξαν is nothing more than ἑαυτοὺς ἔμιξαν; as βίη Ἡρακλεΐη is no more than *Hercules*.

Αἷητα παρ' αὐτῷ, *at the city of Æetes*. πότνια, *vid. Ol.* II. 77, *note*.

214. ἴγγα. Whatever bird the ἴγγξ was, it had credit for possessing the power of exciting love. Ἰγγξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα. *Theocr.* II. 17. Virgil, in his imitation of the verse, omits the word—'Ducite ab urbe domum, mea carmina, ducite 'Daphnim.' *Eclog.* VIII. 68. In Theocritus, the word ἴγγξ is interpreted *a top*, which the wizard spins whilst she utters the charm. This seems to have been a favourite illustration of the passion of love:—

'Namque agor ut per plana citus sola verbere turbo,

'Quem celer assueta versat ab arte puer.' *Tibull.* I. v. 3.

And Virgil, *Æn.* VII. 376, applies it generally to an *agitated state of mind*:—

- ‘ Tum vero infelix ingentibus excita monstribus  
 ‘ Immensam sine more furit lymphata per urbem :  
 ‘ Ceu quondam torto volitans sub verbere turbo,  
 ‘ Quem pueri magno in gyro vacua atria circum  
 ‘ Intenti ludo exercent.’

214. τετράκναμον. *Vid. Pyth.* II. 40. The ἕγξ was tied to a wheel by its wings and feet, and whirled round, as a magic ceremony for exciting love. Iynx was said to have been the daughter of Pan and Echo, or Persuasion.

215. The term ἀλύτῳ implies that the love which was thus inspired should be *indissoluble*.

216. μαινάδα, *the cause of frantic love.*

217. λιτὰς ἐπαιδιάς, *supplicatory incantations; i. e. charmed prayers.* *Vid. Ol.* VI. 78, *note.*

218. ποθεινὰ Ἑλλάς, *a desire of inhabiting Greece; literally, Greece desired.*

219. μάστιγι. ‘ Regina sublimi flagello  
 ‘ Tange Chloen semel arrogantem.’

*Hor. Od.* III. xxvi. 11.

— δονέοι. ἦν δὲ νόον τις Ἐρωτι δονεῦμενος ἀδὺ μελίσσῃ. *Bion*, IV. 5.

220. πείρατα ἀέθλων πατρῴων, *the end of the labours of her father; i. e. how the labours imposed on him by her father might be brought to a successful issue.*

τὸν πατῆρον ἠνίκα στόλον (i. e. *ordered by my father*)

ξὺν Ἑρακλεί τὸ πρῶτον εὖνις ἐσπόμην. *Soph. Trach.* 562.

221. *And at the same time, compounding herbs and drugs with oil, to be a charm against hard pain, she gave them to him, to anoint himself.* ἕπνου τόδ’ ἀντίμολπον ἐντέμων ἄκος. *Aesch. Agam.* 17; *cutting up, compounding a remedy against sleep, by singing.* εὖ’ ἀντίμολπον ἤκεν ὀλολυγῆς μέγαν Κωκυτόν. *Eurip. Med.* 1176; i. e. *a lamentation in opposition to prayer.*

‘ Dicitur interea tibi lex ut dura ferorum

‘ Insolito premeres vomere colla boum.

‘Ære pedes solidi prætentaque naribus æra,  
‘ Nigra per afflatus hæc quoque facta suos.’

*Ovid. Epist. xii. 39.*

‘Jungis et æripedes inadusto corpore tauros,  
‘ Et solidam jusso vomere findis humum.  
‘ Ipsa ego quæ dederam medicamina pallida sedi.’

*Ibid. 93.*

222. καὶ καταίνεσον μήποτε προδώσειν τάσδ’ ἐκῶν. *Ædip. Col.*  
1633; *promise—agree. Vid. Pyth. 111. 13.*

223. θεῶ τε γάμον μιχθέντα. *Pyth. IX. 13. σκίμψατο, placed.*

226. ἀμειβόμενοι, *changing their feet.*

227. δεσμοῖς ἀλύτοις ἀγρίοις πελάσας, *fastening to. Æsch. Prom.*  
*Vinct. 155.*

228. ἤλαυνε, sc. βόας, though it would be correct Greek to construe the word with αὐλακας; as, Homer, *Il. xi. 67, οἱ δ’ ὥστ’ ἀμητῆρες ἐναντίοι ἀλλήλοισιν ὄγμον ἐλαύνωσιν.*

ἀνά may be construed with σχίζε; and ὀρόγυιαν be translated, *to the depth of a cubit*: or the construction may be, ἀνά ὀρόγυιαν.

230. στρωμνάν. Because fleeces were used for couches, (*vid. Homer, passim*) the golden fleece is called a *couch*; and Phrixus indeed had so used it.

231. θυσάνῳ, *wool*; literally, *fringe*. So *Apoll. Rhod. iv. 1141*, says of it,—

ἔνθα τότ’ ἐστόρεσαν λέκτρον μέγα· τοῖο δ’ ὑπερθε  
χρύσεον αἰγλήεν κῶας βάλον·——

—— πάσας δὲ πυρὸς ὡς ἄμφεπεν αἰγλή·

τοῖον ἀπὸ χρυσεῶν θυσάνων ἀμαρύσσετο φέγγος.

The fable of the golden fleece may possibly have arisen from the custom of catching particles of gold, by placing wool in the beds of rivers.

233. εἶχετο. The word ἔχω, in the middle voice, very commonly signifies *to be next to, to cling to*; hence, *to apply to*.

Buttmann considers ἐδλει to be the imperfect of the digammated



verb δλεῖν, connected with ἔλω, εἶλω, signifying to *squeeze—press—distress*. So *Apollon. Rhod.* III. 471, — ἡ μὲν ἀρ' ὧς ἐόλητο νόον μελεδήμασι κούρη, *was oppressed*. That ἔλω had the digamma is certain, from the præterite ἔελεμαι. Hesychius explains the word δλεῖ by ἐνοχλεῖ, ἐξολοθρεύει; according to which explanation δλεῖ cannot come from ὄλλυμι; for in that case it could only be the future tense: it must therefore come from ὄλέω.

233. ἐφετμαῖς, *in consequence of*, i. e. because he followed *the instructions of the wizard*. A dative case is used in a manner closely resembling this by Euripides,—

δίας ἀμάτορος Παλλάδος φραδαῖς γαπετεῖς δικῶν ὀδόντας ἐς βαθυσπόρους γύας. *Phœn.* 666.

234. σπασσάμενος, *having drawn the plough to the place where the bulls were to be yoked*.

235. ἔντεσιν ἀνάγκας. τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάξεις. *Nem.* VIII. 3. ἀνάγκης στεῖρράϊς δίναις. *Æsch. Prom. Vinc.* 1052.

— ἐριπλεύρω φνᾶ, *their huge body*. τὸν μὲν ἄρρηκτον φνᾶν. *Isthm.* V. 47.

237. *Shouted in admiration of his achievement, though with secret pain*.

240 The word ἐρέπτω, in Homer, signifies *to eat*; properly, *to eat off the ground*; ab ἔρα (*hinc adv. ἔραζε*.) Lat. 'terra,' Angl. *earth*. Here however Pindar uses it as a various form of the word ἐρέφω, *to cover*.

242. ἔννεπεν, *pointed out the golden fleece, where, &c.*

— μάχαιραι. The sword of Phrixus had stripped the fleece off the sheep, and suspended it in the grove of Mars.

243. Both Dissen and Böckh read πράξασθαι, and construe it as if it had the active sense of the future; but in this case, the word would have a wrong subject, which must be Æetes, not Jason. It is clearly better to read πράξεσθαι, with Hermann—that *that labour at all events would yet not be accomplished by him*. I have ventured to alter the word in the text accordingly.

244. λόχμας ὑπὸ κυανέας. *Ol.* VI. 40. Properly, λόχμη is the *lair of an animal*; next, the place where that is made, i. e. a *thicket*. εἶχετο, *it hung by*. Pindar describes the dragon as holding the fleece in its jaws.

245. κράτει, i. e. ἐκράτει, *exceeded*. πεντηκόντορον ναῦν, *the Argo*.

246. ὥσπερ γὰρ ὀκλὰς ἢ τριήρης ναυπηγεῖται ὑπὸ πληγῶν καὶ βίας πολλῆς. *Plutarch. de Fortun. Roman. ch. 9.*

247. *It would be tedious, if I were to go through the whole story; literally, to go over the public road.* τὰ μακρὰ δ' ἐξενέπειν ἐρύκει με τέθμος ὦραί τ' ἐπειγόμεναι. *Nem.* IV. 33. ἐμοὶ δὲ μακρὸν πάσας ἀναγῆσασθ' ἀρετάς. *Isthm.* V. 56.

— ὦρα συνάπτει, *time presses*; literally, *brings itself together*, as it were, *uniting its two extremities*. But συνάπτω is also used in a neuter sense; τῷ δὲ συνάπτει λύπη τε φρενῶν. *Eurip. Hippol.* 188; *attaches itself to*. Τήνφ τε συνάπτουσ' Ἄνδρος. *Æsch. Persæ*, 887; *next to Tenos*. Hermann interprets ὦρα συνάπτει, *it is time*; saying that the expression is properly used, *when the time suits what is going on*.

Thiersch has a different opinion upon the meaning of the whole verse. These are his remarks:—"Pindar here interrupts the long detailed narrative of the Argonautic expedition, after having followed up the adventures of Jason, as far as the forest where the golden fleece was kept, guarded by the dragon. This minute explanation in the narrative is what is meant by νεῖσθαι κατ' ἀμαξιτόν,—signifying literally, *a beaten path*, or, *one often treated of before*; to which also *the hour* (alluding to the festive occasion) *invites*, as worthy of a higher, or more ornamental song."

248. πολλοῖσι δ' ἄγῃμαι (i. e. ἡγῃμαι) σοφίας ἐτέροις, *I am the leader of learning to many others*; i. e. *I excel many others in poetical skill*.

250. σὺν αὐτᾷ, *with her own good will and assistance*. νῦν μὲν γὰρ Μενέλαος ἐνίκησεν σὺν Ἀθήνῃ. *Hom. Il.* III. 439.

τὰν φόνον, *her, who was the murderer, subsequently, of Pelias*. The construction is the same as that in Aristophanes, *Thesm.* 535,—

ταύτην ἑῶσαι τὴν φθόρον τοιαῦτα περιβρίζειν. Euripides, *Iphig. Aul.* 794, calls Helen τὴν κύκνου δολιαύχενος γόνον. ‘Mea Glycerium,’ in Terence, is well known. It is a common construction, by which the gender of an adjective or article is determined, not by the substantive expressed, but by the idea which it implies.

251. μίγην, *they had experience of.* εἰσόκεν ἀνθρώποισι διοτρεφέεσσι μιγείης. *Hom. Od.* v. 378. φεύγε θαλάττη συμμίσγειν. *Callim. Epigr.* XIX. 3.

253. ἐπεδείξαντ’ ἀγῶν’ ἐσθᾶτος ἀμφίς. Böckh proposed ἐπεδείξαντ’ ἀγῶν’, in place of the older reading ἐπεδείξαντο κρίσιν ἐσθᾶτος, to avoid an anapæst in the antepenultimate foot of the epode, in place of a spondee—not a trochee, as Dissen, and after him Donaldson, states. Certainly nothing but a spondee occurs in the corresponding place of any epode in the present hymn. Hermann proposed ἐπέδειξαν κρίσις, i. e. κρίσις; as φάτις is used for φάτις, *Pyth.* III. 112. But Böckh objects to the plural number, and doubts whether ἐπίδειξασθαι κρίσιν, even in the singular, be an admissible expression. Hermann afterwards conjectured ἐπίδειξαντο κρίμ’. Kayser is induced, by the words of the scholiast—ἐν τοῖς ἀγῶσιν ἐπεδείξαντο τῶν μελῶν τὴν ἀνδρείαν καὶ τὴν κρίσιν ἀγωνιζόμενοι περὶ ἐσθῆτος—to think that ἀκμάν was the word really used by Pindar; for he thinks ἀνδρείαν corrupt, and reads ἀδροτήτα, which he supposes to be an interpretation of ἀκμάν. All the proposed alterations are violent, and rest on no authority; but it is impossible to deny the probability of corruption in the passage.

— ἐσθᾶτος ἀμφίς. Buttmann, in his masterly criticism on ἀμφίς and ἀμφί, quotes the words of this passage, in support of his position, that ἀμφίς means *away from—separate—without*; and translates them, *without clothes*; i. e. *naked*. He observes that such an expression refers naturally and beautifully to γυίων and ἐπεδείξαντο. Dissen and Böckh reject this interpretation, and adopt that of the scholiast, who quotes Simonides as authority for saying, that in the Lemnian games “a robe was the prize.”

254. *And then the fated day or night received the seed of your splendid fortune in a foreign land.* σπέρμ’ is Hermann’s excellent emendation for πέρ, which vitiated the metre, according to Böckh’s

arrangement, and also began a verse with an enclitic word. The initial  $\sigma$  of  $\sigma\pi\acute{\epsilon}\rho\mu'$  might very easily be lost in the final  $\sigma$  of  $\acute{\alpha}\lambda\lambda\omicron\delta\alpha\text{-}\pi\alpha\acute{\iota}\varsigma$ , and  $\pi\acute{\epsilon}\rho\mu'$ , not being intelligible, was altered to  $\pi\epsilon\rho$ . If  $\pi\epsilon\rho$  be retained, we must read  $\acute{\alpha}\kappa\acute{\iota}\nu\alpha\varsigma$ , and the construction will be different.

255.  $\acute{\upsilon}\mu\epsilon\tau\acute{\epsilon}\rho\alpha\varsigma$   $\acute{\alpha}\kappa\acute{\iota}\nu\omicron\varsigma$   $\delta\lambda\beta\omicron\upsilon$  =  $\acute{\upsilon}\mu\epsilon\tau\acute{\epsilon}\rho\omicron\upsilon$   $\lambda\alpha\mu\pi\rho\upsilon$   $\delta\lambda\beta\omicron\upsilon$ .

256.  $\acute{\alpha}\mu\alpha\rho$   $\eta$   $\nu\acute{\upsilon}\kappa\tau\epsilon\varsigma$  is a phrase, expressing indefinite time—*about* that time the circumstance occurred; which is called  $\mu\omicron\iota\rho\acute{\iota}\delta\iota\omicron\nu$ , *fatal*, because the family of Arcesilaus was destined to spring from this intercourse of the Argonauts with the Lemnian women.

*For there the race of Euphemus having been begotten, arose in successive generations.*

258. An old reading was  $\eta\theta\epsilon\sigma\iota\nu$   $\acute{\alpha}\nu$ , which Hermann retains, thinking  $\acute{\alpha}\nu$  is used for  $\acute{\alpha}\nu\acute{\alpha}$ . Calliste was the older name of Thera.  $\acute{\epsilon}\nu$   $\tau\eta$   $\nu\acute{\upsilon}\nu$   $\Theta\acute{\eta}\rho\eta$   $\kappa\alpha\lambda\epsilon\omicron\mu\acute{\epsilon}\nu\eta$ ,  $\pi\rho\acute{\omicron}\tau\epsilon\rho\omicron\nu$   $\delta\acute{\epsilon}$   $\text{Καλλίστη}$   $\tau\eta$   $\acute{\alpha}\upsilon\tau\eta$   $\tau\acute{\alpha}\upsilon\tau\eta$ . *Herod.* IV. 147.

$\text{Καλλίστη}$   $\tau\acute{\omicron}$   $\pi\acute{\alpha}\rho\omicron\iota\theta\epsilon$ ,  $\tau\acute{\omicron}$   $\delta'$   $\acute{\upsilon}\sigma\tau\epsilon\rho\omicron\nu$   $\omicron\upsilon\acute{\nu}\omicron\mu\alpha$   $\Theta\acute{\eta}\rho\eta$ ,  
 $\text{Μήτηρ}$   $\acute{\epsilon}\upsilon\acute{\iota}\pi\pi\omicron\upsilon$   $\pi\alpha\tau\rho\acute{\iota}\delta\omicron\varsigma$   $\eta\mu\epsilon\tau\acute{\epsilon}\rho\eta\varsigma$ . *Callim. Fr.* 112.

260. *Vid.* v. 51, and 270.

262. *Having hit upon wise counsels for governing the city of (the goddess) Cyrene, (who sits) upon a golden throne.*

263.  $\gamma\acute{\nu}\omega\theta\iota$   $\tau\acute{\alpha}\nu$   $\text{Οἰδιπόδα σοφίαν}$ , *learn the wisdom of Œdipus; i. e. learn the meaning of an enigma.* Œdipus was celebrated as an unraveller of riddles. Pindar means, therefore, that Arcesilaus should apply his skill, in making out the meaning of the enigma which he is now about to hear. *Vid. Introduction, p. 83.* Horace probably had this passage in his mind, *Od.* IV. iv. 53,—

' Gens quæ cremato fortis ab Ilio  
 ' Jactata Tuscis æquoribus sacra  
 ' Natosque maturosque patres  
 ' Pertulit Ausonias ad urbes,

' Duris ut ilex tonsa bipennibus  
 ' Nigræ feraci frondis in Algido,  
 ' Per damna per cædes, ab ipso  
 ' Ducit opes animumque ferro.'

The enigma which Pindar has here set forth is thus explained by Müller :—

“ Arcesilaus ruled with harshness, and protected his power by  
 “ foreign mercenaries; and the poet doubtless advised him with good  
 “ reason, although without success, ‘ not to destroy with sharp axe  
 “ ‘ the branches of the great oak (the nobles of the state,) and dis-  
 “ ‘ figure its beautiful form; for that even when deprived of its  
 “ ‘ vigour, it gives proof of its power, when the destructive fire of  
 “ ‘ winter (of insurrection,) snatches it; or, having left its own place  
 “ ‘ desolate, it serves a wretched servitude, supporting with the other  
 “ ‘ columns the roof of the royal palace,’ (*i. e.* if the people, in  
 “ despair, throws itself under the dominion of a foreign king.) But  
 “ the soothing hand with which the poet advises that the wounds of  
 “ the state should be treated, was not that of Arcesilaus, celebrated  
 “ only for his boldness and valour. For these reasons he was the last  
 “ in the line of the princes of Cyrene, (after 457 B. C.) and a demo-  
 “ cratical government succeeded. His son Battus took refuge in the  
 “ islands of the Hesperides, where he died; and the head of his  
 “ corpse was thrown by these republicans into the sea.”

*Hist. Dor. B. III. ch. IX. 13.*

263. *εἰ γὰρ τις, if any one.* γὰρ is pleonastical. It is commonly used in introducing a fresh narrative or episode.

263-5. *εἰ ἐξερείψαι—διδοῖ.* When *εἰ* is used with an optative, followed by an indicative, it must often, as in the present passage, be construed, *though*: *i. e.* if anything is determinately asserted by the conclusion, whereas the premises suppose only a possible case—*though one should destroy it, yet it gives proof.*

265. *διδοῖ ψᾶφον, gives a proof of its strength.* It is a legal phrase, and means—*to give judges the power of determining.*

266. *If ever at last it comes to the winter fire.*

*οὐδ' ἔμειν' ἄλθειν τράπεζαν νεμφίαν. Pyth. III. 16.*

267. *σὺν κίονεσσιν ἐρειδομένα, supported by the aid of pillars.* He means the architrave, *i. e.* the beam which rests on the capital of a pillar. *ἐρειδομένα* may also be construed absolutely, in the sense of *resting,—standing*;—*the architrave, together with the pillars, standing firmly, supports the roof.*

267. δεσπούναισιν is an adjective—*belonging to a lord*; as, *Æsch. Pers.* 586,—δυσμοφοροῦσιν δεσπούνοισιν ἀνάγκαις, *imposed by a master.*

268. μόχθον ἀμφέπει, i. e. μοχθεί. νῦν δὲ παρ' Αἰγίοχφ κάλλιστον ὄλβον ἀμφέπων ναιει. *Isthm.* III. 76.

270. On the word *Pæan*, Müller has the following remarks:—  
 “The name clearly betokens a healing deity; and though the poet  
 “indeed speaks of him as a separate individual, and the physician  
 “of Olympus, yet this division appears to have been merely poetical,  
 “without any reference to actual worship; since from very early  
 “times the ‘Pæan’ had, in the Pythian temple, been appointed to  
 “be sung in honour of Apollo. The song, like other hymns, derived  
 “its name from that of the god to whom it was sung. The god was  
 “first called Pæan, then the hymn, and lastly the singers themselves.  
 “Now we know that the Pæan was originally sung at the cessation of  
 “a plague, and after a victory; and generally, when any evil was  
 “averted, it was performed, as a purification from the pollution.  
 “The chant was loud and joyous, as celebrating the victory of the  
 “preserving and healing deity. Besides the Pæans of victory,  
 “however, there were others, which were sung at the beginning of  
 “battle; and there was a tradition, that the chorus of Delphian  
 “virgins had chanted ‘Io Pæan’ at the contest of Apollo with the  
 “Python. The Pæan of victory varied according to the different  
 “tribes: all Dorians, *viz.* Spartans, Argives, Corinthians, and Syra-  
 “cusans, had the same. This use of the Pæan, as a song of rejoicing  
 “for victory, sufficiently explains its double meaning; it bore a  
 “mournful sense in reference to the battle, and a joyous sense in  
 “reference to the victory. Apollo, under this name, was therefore  
 “either considered as a destroying (from *παίω*,) or as a protecting  
 “and healing deity, who frees the mind from care and sorrow; and  
 “accordingly the tragedians, by an analogical application of the  
 “word, also called Death, to whom both these attributes belonged,  
 “by the title of Pæan. And thus this double character of Apollo,  
 “by virtue of which he was equally formidable as a foe, and welcome  
 “as an ally, was authorized by the ambiguity of his name.”

*Hist. of Dorians, Book II. vi. 4.*

270. τιμῆ φάος, *increases your glory.*

273. ἐπὶ χώρας αὐτῆς ἔσσαι, *to put it back into its place*; i. e. to restore tranquillity to a disturbed state. εὖ δὲ θέμεν τὸ κακῶς κείμενον ἀργαλέον. *Theogn.* 846. χώρα means *right place*; as, τοὶ δ' ἔβαν εἰς χώραν. *Theocr.* xv. 57.

275. τὴν δὲ τούτων ἐξυφαίνονται χάριτες, *the glory of this is prepared* (literally, *woven*, v. 141.) *for you*.

276. τλᾶθι θέμεν, *condescend to bestow*.

ὧ δώματ' Ἀδμήτει, ἐν οἷς ἔτλην ἐγὼ

θῆσσαν τράπεζαν αἰνέσαι. *Eurip. Alcest.* 1.

277. *Amongst other sayings in Homer, do you, pondering on its meaning, carefully observe this.*

278. ἐσθλὸν καὶ τὸ τέτυκται, ὅτ' ἄγγελος αἴσιμα εἶδῃ.

*Hom. Il.* xv. 207.

— Herodotus and Xenophon use πορσύνω in the sense of—*to perform diligently, to be busy about a thing*. τὰ τοῦ θεοῦ πορσύνειν. *Herod.* ix. 7; *to perform sacred rites*. ὡς δὲ τὸ τοῦ ποταμοῦ αὐτῶς ἐπορσύνετο. *Xenoph. Cyrop.* VII. v. 17; *was executed*. Hesy chius explains the word by κοσμεῖ, θεραπεύει. Apollonius Rhodius uses it in this sense, III. 1124,—οἱ δὲ σε πάγχυ θεὸν ὡς πορσανέουσι. Pindar uses it, *Ol.* vi. 33, in the sense of *taking care of*; ἐκέλευσεν ἦρωι πορσαίνειν δόμεν Εἰλατίδα βρέφος. In the present passage it means *diligently observe*. Homer uses the word three times, always applied to a bed—κείνου πορσυνέουσα λέχος. *Il.* III. 411; and λέχος πόρσυνε καὶ εὐνήν. *Od.* III. 403; VII. 347. In all these passages, Bekker adopts the form πορσύνω, not πορσαίνω. Pindar uses both forms.

279. *The muse herself is glorified, when she utters wise song*. ἀγγελία is similarly used for *song*. *Pyth.* II. 4.

280. ἐπέγνω δικαίαν πραπίδων. A genitive after γνῶναι occurs in Homer, *Il.* iv. 357,—ὡς γνῶ χωομένοιο; and in Plato;—δρα γνώσεται Σωκράτης ὁ σοφὸς δὴ ἐμοῦ χαριεντιζομένου καὶ ἐναντία ἐμαντῶ λέγοντος. *Apol.* 27. A. λισθάνεσθαι, πυνθάνεσθαι, συνίναί, ἐνθυμείσθαι, all govern a genitive case occasionally. In the present passage of Pindar, ἐπέγνω may be interpreted—*had practical knowledge of the justice*. If τὶ is understood after it, the construction becomes easier, but the passage loses much of its strength.

281. κείνος ἐν παισὶν νέος.

‘Vane, young in years, but yet in counsels old.’

*Milton's Sonnet to Sir H. Vane.*

283. *Deprives calumny of her loud (confident) voice.* κελαιδενῶς ὀρφανοὶ ὕβριος. *Isthm.* III. 26; *free from noisy slander.* ‘Forumque litibus orbum.’ *Hor. Od.* IV. II. 43. φαεννῶς, properly, *bright*, when applied to sound, means *loud*. So Sophocles uses the word λάμπω.—παιῶν δὲ λάμπει στονόεσσά τε γῆρυς ἔβανλος. *Œdip. Tyran.* 186.

286. οὐδὲ μακύνων τέλος οὐδὲν, *not (procrastinating, not) delaying the accomplishment of any thing*; (and herein he showed his wisdom) *for opportunity has but short measure with men.* (‘Tide and time wait for no man.’) πρὸς ἀνθρώπων, *amongst men*; properly, *at the hands of men.* *Vid. Matth.* §. 590.

287. *He well knows it*; (i. e. the value of taking time by the forelock;) *he attends on him* (i. e. time,) *therefore, as a (diligent and honourable) servant, not as a labouring drudge.* This passage has been interpreted in a great variety of ways. The word δρᾶστας was supposed to be the same as δραπέτης; and as long as this idea prevailed, it was scarcely possible to extract a reasonable meaning out of the sentence. θεράπων is used by Homer in an honourable sense; in fact, it means *squire*, as applied to a knight; whereas δρᾶστης (from δράω) is a *menial*. δραστήρ seems to be only another form of the word; as *Hom. Od.* XVI. 248,—ἐξ δὲ δραστήρηες ἔπονται. Böckh thinks the meaning of the passage to be,—*In the dispatch of business, he does not labour like a vile slave.* Heyne,—*He seizes favourable opportunities for executing his plans, and does not depend on accident, as on the will of a master.* Dissen,—*He consults the popular will, but with the freedom of a liberal mind; and therefore will not be guilty of any mean act, like a slave, who is compelled to do what his master bids.* In a metaphor so obscurely and briefly enunciated, it is impossible to determine anything with an approach to certainty. The sense attributed by Böckh is the nearest to the words; but that of Dissen is the most pregnant and philosophical. He appositely quotes—καίρῳ λατρεύει μηδ’ ἀντιπλέειν ἀέμοισιν.

*Phocylid. γνῶμ.* 121.



289. ἐκτός, i. e. καλῶν. εἰλαφρόν ὅστις πημάτων ἔξω πόδα ἔχει. *Æsch. Prom. Vinc.* 263. ἴσως ἂν ἐκτός κλαυμάτων ἔχους πόδα. *Soph. Philoct.* 1260.

290. *Yet he (Demophilus,) as a second Atlas, wrestles with Olympus,* (i. e. contends against an insupportable load of calamity) *away from* (i. e. having been banished from) *his native land and possessions.* χρυσέων δ' Αἴας στερηθεὶς ὕπλων φόνοφ πάλαισεν. *Nem.* VIII. 27. St. Paul, too, sublimely says,—οὐκ ἔστιν ἡμῖν ἡ πάλη πρὸς αἶμα καὶ σάρκα, ἀλλὰ πρὸς τὰς ἀρχάς, πρὸς τὰς ἐξουσίας, πρὸς τοὺς κοσμοκράτορας τοῦ σκότους τοῦ αἰῶνος τούτου, πρὸς τὰ πνευματικὰ τῆς πονηρίας, ἐν τοῖς ἐπουρανίοις. *Ephes.* VI. 12.

291. (But even the gods relent,) *and immortal Jove released the Titans* (from punishment.) The Scholiast on this passage says, that Pindar was blamed for erroneously stating that Jupiter forgave the Titans.

292. Sailors, after a storm, alter their sails: so do you, now that the storm of sedition has burst, alter your policy, and recall Demophilus.

293. νοῦσον, i. e. *exile.*

294. (οἱ Λίβυες) ἀγαγόντες σφεας ἐπὶ κρήνην λεγομένην εἶναι Ἀπόλλωνος, εἶπον—Ἄνδρες Ἕλληνες, ἐνθαῦτα ὑμῖν ἐπιτήθεον οἰκίειν. *Herod.* IV. 158. οἱ δ' οὐπω πηγῆς Κυρῆς ἐδύναντο πελάσσαι Δωριέες. *Callim. Hymn. in Apoll.* 87. The town Cyrene was built on the site of this fountain.

— συμποσίας ἐφίπων, *feasting.*

295. *To give himself up to revelry.* ὁ δ' ἠδονῆ δούς. *Eur. Phæn.* 21; *giving himself up to.* And *Æsch. Pers.* 841,—ψυχὴν δίδοντες ἠδονῆ, as Porson reads it: Blomfield and Dindorf abide by MS. authority, and read ψυχῆ δίδοντες ἠδονῆν.

Demophilus was young; and ἦβαν means *the joyous spirit of youth.* ἦβη τερπόμενος παίζω. *Theogn.* γνῶμ. 567. So *νεανιεύεσθαι* signifies—to behave wantonly as a young man.

296. ἀσυχία θιγέμεν, *to enjoy repose.* The verb θίγω is found with a dat. *Pyth.* VIII. 22,—ἀρεταῖς κλειναῖσιω Λιακιδῶν θίγοισα. And *Pyth.* IX. 42,—τόν οὐ θεμιτὸν ψεύδει θίγειω. Pindar uses the word ἄπτομαι,

in like manner, with a dative.

ἴσασι δὲ βρότεον ἔθνος ἀγλαΐαις ἀπτόμεσθα. *Pyth.* x. 28.

299. παγὰν ἐπέων, *fountain of verses*. Pindar was a citizen of Thebes; and he says that Demophilus, on his return to Cyrene, will explain to Arcesilaus what a fountain of future praise he has found for him in such a poet. It is probable that Demophilus took refuge at Thebes, as being descended from the Ægidæ.

---

## ARGUMENT OF THE FIFTH PYTHIAN ODE.

---

The same victory is commemorated in this and the preceding ode. The chariot of the victor had been consecrated at Delphi, by the charioteer Carrhotus, brother-in-law to Arcesilaus. This hymn was sung, probably, at the time of the Carnean festival, and whilst the victorious horses were led in triumphant procession through the Street of Apollo at Cyrene.

The poet begins by a panegyric on wealth, in which he conveys a solemn and profound warning to Arcesilaus, that wealth is then only a blessing, when it is regarded by men as the gift of heaven, intended to stimulate us to noble and great actions, to the cultivation of virtue, and to the attainment of the highest distinctions, such as the chosen favourites of the gods, like Castor, rejoiced to gain. Pindar passes a fine eulogy on Arcesilaus, for the wisdom with which he has used the bounties of Heaven, and for the justice with which he governs his people; reminding him that his Pythian victory has been granted as the reward of his virtues. He then (*v.* 24) desires him to remember how much he is indebted to his kinsman Carrhotus, for the skill and bravery which he had exhibited in winning the race, inasmuch as he alone had brought his chariot out of the course uninjured, and subsequently dedicated it as an offering in the temple of Apollo at Delphi. But all this glory had not been gained without labour. This reflection leads the poet, in a natural and easy way, (*v.* 51) to refer to Battus, the founder of Cyrene, who laboured under an impediment of speech; which defect, however, was miraculously cured, when he attempted to shout at some lions which he fell in with, and who were put to flight at his appearance: thus labour and danger were the forerunners of prosperity. Apollo was the counsellor and protector of Battus; he advised the colonization of Cyrene, as he had of old advised and superintended the occupation of Peloponnesus by the Heracleids. The poet then slides off (*v.* 68) into a personal congratulation, saying that he himself, like the Cyrenians, claimed a descent from the Ægidæ, (some of whom re-

mained at Thebes, and were the immediate ancestors of Pindar; whilst another branch went to Lacedæmon, and became the ancestors of the Cyrenians). But the Cyrenians (*v.* 77) claim the highest descent—even from Troy; for the three sons of Antenor settled there after the Trojan war, having arrived with the Spartan queen, Helen. These heroes were deified, and their worship subsequently recognised by Battus, who built magnificent temples, and cut the famous road along which the victorious procession of Arcesilaus is now passing. Other kings of Cyrene are buried in common sepulchres, but Battus, as the founder of the Grecian settlement, is buried in the Agora. Though in the grave, he is sensible of the glory achieved by his descendant Arcesilaus.—The poem ends with a panegyric on the wisdom (*v.* 102), the eloquence, bravery, love of poetry, and universal accomplishments of the king of Cyrene, and a prayer that the tide of his prosperity may never ebb; but that he may rise to the pinnacle of glory, by gaining a victory at Olympia.

---

### NOTES ON THE FIFTH PYTHIAN ODE.

---

1. *Wealth has indeed extensive power, when a man, receiving it at the hand of fate, united to pure virtue, gains it as a greatly-prized companion.* ἐστι is understood in the first verse, as *Olymp.* I. 1,—  
ἀριστον μὲν ὕδωρ.

2. As the long syllable of the 2nd iambus of the 2nd verse in the strophe is not resolved into two short in any other instance in this ode, Hermann alters ἀρετᾶ into ὄργᾶ. But ἀρετᾶ is certainly more likely to have been Pindar's word, as *Olymp.* II. 10,—

αἰὼν τ' ἔφεπε μόρσιμος, πλοῦτόν τε καὶ χάριν ἄγων  
γνησίας ἐπ' ἀρεταῖς.

— ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος φέρει τῶν τε καὶ τῶν  
καιρόν. *Ol.* II. 53.

3. ἀνάγη, *may gain*; literally, *lead home*; as, *Hom. Od.* III. 272,—*τὴν δ' ἐθέλων ἐθέλουσαν ἀνήγαγεν ὄνδε δόμονδε.* The usage of *μετα-νίσσσαι*, in *v.* 8, in the sense of *to gain*, which properly means *to pursue*, is something similar.

6. *νν*, i. e. *wealth united with virtue.*

7. *From your birth*; literally, *from the first steps of your life.* *Cic. Ep. ad Fam.* III. 11,—‘*In omni vel honoris vel ætatis gradu.*’ *Lucret.* II. 1123,—‘*Paulatimque gradus ætatis scandere adultæ.*’ ἀκρός implies merely *extremity.*

9. ἔκατι, *by means of.* σεῦ ἔκατι. *Ol.* XIV. 20. ἔκατι ποδῶν εὐ-ωνύμων. *Nem.* VIII. 47.

10. *Who beams a calm down on your happy hearth, after a wintry storm.* ἐστίαν is governed by κατά in καταθύσσει. By the “storm,” the poet means the seditions connected with the banishment of Demophilus; by which Cyrene had been vexed. Castor is properly represented as sending a calm; for he was not only the tutelary deity of horse-racers, but a propitious god to sailors; as Horace calls the ‘*Fratres Helenæ, lucida sidera;*’ *Od.* I. III. 2; and again says of them,—

‘*Quorum simul alba nautis*

‘*Stella refulsit,*

‘*Decidit saxis agitatus humor,*

‘*Concidunt venti fugiuntque nubes,*

‘*Et minax (quod sic voluere) ponto*

‘*Unda recumbit.*’

*Ibid.* XII. 27.

11. *The wise improve even the highest advantages*; literally, *even power given by the gods.*

12.

θεόρτοφ σὺν ὄλβφ

ἐπὶ τι καὶ πῆμ' ἄγει.

*Ol.* II. 36.

13. *Practising*—literally, *walking in—justice.* *To walk in the ways* of a virtue, or vice, is a phrase constantly used in Scripture to signify the practice of it.

14—18. This is a difficult passage, and is by Hermann considered corrupt. μάκαρ seems to be understood in the 14th verse; and the

only sense which can be extracted from the words, as they now stand, is this:—*You are happy in the first place* (τὸ μὲν,) *inasmuch as you are the king of great cities; your innate excellence* (συγγενῆς ὀφθαλμὸς) *has this most venerable prerogative of royalty* (γέρας,) *united and tempered by your wise understanding.* Hermann reads ἐπεὶ for ἔχει, putting τοῦτο γέρας in apposition to συγγενῆς ὀφθαλμὸς, which he translates ‘gentile lumen,’ *the glory of your family.* Kayser approves of the emendation. Certainly it has the merit of getting rid of the necessity of construing συγγενῆς ὀφθαλμὸς, *inborn—natural—excellence*; a sense which seems inadmissible. Dissen quotes the expression in Cicero, ‘lumen probitatis,’ (*de Amicit.* 8.) and Pindar’s own words, Σικελίας ὀφθαλμὸς, applied to the Emmenidæ. When we say, however, that a person is the *eye* of a country, or family, we use an intelligible phrase; but to call a man *his own eye*, meaning *his own glory*, seems a strange mode of speech. It can scarcely be doubted, that in the 16th and 17th verses the text has been corrupted.

19. The proper apodosis to τὸ μὲν, in v. 14, would be τὸ δέ, instead of δέ.

20. Arcesilaus must be supposed to have gone out of Cyrene, to meet this triumphal procession, which Pindar calls Apollo’s *toy*; i. e. such as he delighted in—his ‘deliciæ.’ So Anacreon, LVI. 8, *Bergk*, calls the rose—Ἀφροδίσιον ἄθυρμα.

‘ Floridis velut enitens

‘ Myrtus Asia ramulis

‘ Quos Hamadryades Deæ

‘ Ludicrum sibi roscido

‘ Nutriunt humore.’

*Catull.* LXI. 21.

21. *Therefore let it not slip your memory, as you are being commemorated at Cyrene, in the sweet garden of Venus, to set God* (in the present instance *Apollo*) *over every work*; i. e. to regard him as the giver.

22. Böckh thinks, that “by the garden of Venus” some particular garden is meant, through which the procession was to pass. But as the whole district of Cyrene, including the famous garden of the Hesperides, was renowned for its production of the most beautiful flowers and fruits, it seems more natural to regard the expression as

meaning "the most beautiful of fair places." In the same way he calls Syracuse—τέμενος Ἄρεος. *Pyth.* 11. 2.

25. *Not bringing excuse, that learns not wisdom till it is too late, and is the offspring of after-thought: i. e.* he took the proper steps for securing victory by previous training and discipline, and so does not return home with lame excuses, and the knowledge which is gained by defeat.

ἐν δ' ἀρετὰν ἔβαλεν καὶ χάρματ' ἀνθρώποισι Προμαθέος Αἰδώς.

*Ol.* VII. 44.

28. *But having been favourably entertained at the water of Castalia (i. e. Delphi,) he has placed around your brow the crown of victory (γέρας) in the chariot-race, along the sacred space of twelve swift courses, which he performed without damaging the harness.*

31. ὄθ' ἵππικῶν

ἦν ἡλίου τέλλοντος ὠκύπους ἀγών. *Soph. Electr.* 698.

32. *For he broke nothing of his stout chariot; (literally, no strength of the gear; i. e. harness, trappings, &c.) but there are suspended as an offering (in the temple of Apollo) all the beautiful works of the skilful artists, with which, after he passed over the Crisæan hill, (he came) to the hollow valley and grove of Apollo.* The chariots of Cyrene being famous, Carrhotus might very properly make this offering. The Scholiast erroneously says, that the seat alone of the chariot was thus dedicated.

34. δαίδαλον is used substantively, in the sense of a device.

αὐτὰρ οἱ περόνη χρυσοῖο τέτυκτο

αὐλοῖσιν διδύμοισι· πάροιθε δὲ δαίδαλον ἦεν.

*Hom. Od.* XIX. 226.

35. Hermann understands the hippodromus itself by the 'Crisæan hill,' and reads ἄν for ἐν in the next verse, taking the hollow-valleyed grove of the god to be a periphrasis for Delphi. The Scholiast understands the plain by κοιλόπεδον νάπος; he also says, on *Pyth.* VI. 4, that the city of Delphi was divided into three parts, and that there was a grove in the middle section; but the temple of Apollo was certainly in the highest part of the town. Böckh understands Pindar to mean, that, after his victory, Carrhotus drove his chariot over the Crisæan hill, to Delphi. He properly denies that the course can be

meant by the 'Crisæan hill,' quoting *Pyth.* x. 15,—  
 ἔθηκε καὶ βαθυλείμων' ὑπὸ Κίρρας ἀγῶν  
 πέτραν κρατησίποδα Φρικίαν.

36. ἄμειψεν, *passed*. λινοδέσμφ σχεδιά πορθμὸν ἀμείψας. *Æsch.*  
*Pers.* 68.

37. *Therefore* (τὸ) *the dome made of cypress-wood* (in a chapel of the temple of Delphi) *now contains the chariot, close by a statue, which the Cretans famous for the bow placed in the Parnassian building, being the natural growth of a single piece of wood.* It does not appear why the Cretans and Cyrenians should have had the same chapel in the περιβόλος of the temple at Delphi; unless the connexion between the Battiadæ and Crete may account for it; but it is not *necessary* to suppose that each or either had an *exclusive* chapel.

39. κάθεσσαν τὸν. This last word was altered by Hermann to θεῖ, taken as a monosyllable: he subsequently however changed his opinion, and now reads καθέσσαντο μονόδροπον, thinking the metre of no consequence in an asynartetic verse. The definite article τὸν is clearly inadmissible.

— There seems no good reason for hesitating to translate φυτόν, if taken as an adjective, *formed by nature*; though Hermann denies that the word can admit this sense. If taken substantively, it may mean—a *natural production*, and μονόδροπον, *cut from a single tree*; *i. e.* the tree must have grown naturally in the shape of a man. It must of course have represented the human form in a very rude manner: possibly it was one of the works of Dædalus, who may have shaped rough pieces of wood into the human figure.

42. φλέγοντι, *celebrate*. φλέγεται δ' ἰοβοστρύχοισι Μοῖσαις. *Isth.*  
 VI. 23.

— χάριτες. *Vid. Ol.* iv. 9, and *note*.

44. πεδά is the Æolic form of μετά; probably used here by Pindar to avoid alliteration, since the next word begins with με. καὶ, *even*, (although the labour of the contest was severe.)

46. πετόντεσσω, *out of forty charioteers, you alone were not*



*thrown*: but Dissen understands Pindar to say, that 40 were upset, and Carrhotus was the 41st.

50. Hermann is wrong, I think, in referring πόνων to some *calamity*, which the poet has not expressed. It means *trouble in general*. Böckh observes, that οὔτε is a less emphatic negation than οὐδέ, when preceded by οὐ.

51. τὰ καὶ τὰ, *abundance of good things*; as, *Ol.* II. 53,—ὁ μὲν πλοῦτος ἀρεταῖς δεδαϊδαλμένος φέρει τῶν τε καὶ τῶν καιρόν. ἔπεται, *attends Arcesilaus*. Professor Scholefield interprets ἔμπαν ἔπεται τὰ καὶ τὰ νεμών, *altogether agrees with this, distributing good and bad fortune*. But can it be correct to say that adversity is produced by ὄλβος? more especially when this is spoken of as being πύργος ἄστεος and ὄμμα ξένοισι. (*Vid. Pyth.* VII. 20, *note.*) Battus had his troubles, but was rewarded by great prosperity. He laboured under an impediment of speech; but having come suddenly upon some lions, as he was about to found Cyrene, by the attempt to shout at the beasts, his speech was rendered perfect; the lions fled; and the city was founded. The story of the lions is told by Pausanias, (X. xv. 4) in a manner not quite so complimentary to the bravery of Battus; for *he*—not the lions—is said to have run away; and sudden terror is related to have endowed him, as it endowed the dumb son of Cræsus, with the power of distinct speech.

52. ὄμμα, *protecting power*. ὄμμα γὰρ δόμων νομίζω δεσπότην παρουσίαν. *Æsch. Pers.* 169. δίκῃ ξεναρκεῖ κοινὸν φέγγος. *Nem.* IV. 12. This sense of the word ὄμμα is akin to that of σκόπος.

54. περὶ δειμάτι, *through fear*. ἀρχαίῳ περὶ τάρβει. *Æsch. Pers.* 696. μύχοθεν ἔλακε περὶ φόβῳ. *Choëph.* 35. The 547th verse of that play has the word ἀμφί used in a precisely similar sense—ἡ δ' ἀμφὶ τάρβει τῷ δ' ἐπύμωξεν πάθει—where Blomfield reads ἀμφιταρβεῖ, and Butler ἀμφιταρβῆς. But neither alteration is necessary.

55. *The voice that came from across the sea*, means the voice of Battus.

56. ἀρχαγέτας, *the author, adviser, of the expedition*.

58. *That he might not fail to make good his oracles given to Battus, the ruler of Cyrene*. *Æsch. Eumen.* 361,—θεῶν δ' ἀτίλειαν ἐμαῖσι λιταῖς ἐπικραίνειν.

59. The allusion to the cure of Battus' defective speech naturally leads Pindar to speak of the healing art of Apollo: he introduces *εὐνομίαν*, *love of order and obedience to law*, in reference to the civil disturbances of Cyrene, now so happily ended.

65. Hermann divides this line thus:—

μαντείον·  
τῷ καὶ Λακεδαίμονι.

The word *καί*, which is here restored, was rejected by Böckh, but is found in all the MSS. Hermann observes that *μαντήιον* is not a Pindaric form; and he accordingly alters *v.* 75—

Καρνεία·  
ἐν δαιτὶ σεβίζομεν.

And *v.* 46—

μναμεῖον.  
ἐν τεσσαράκοντα γάρ.

It is certainly remarkable that these three violations of Pindaric form should all occur in this ode, in the same place, and verse, *viz.* the 7th line of the strophe and antistrophe: and Hermann's disposal of the several corresponding verses seems preferable to that adopted by Böckh.

*For this reason* (because he is the god of oracles and prophecy) *he also planted the brave descendants of Hercules and Ægimius in Lacedæmon, Argos, and the divine Pylos.* The Dorians invaded Peloponnesus by the authority and command of the oracle of Delphi.

67. *ἔνασσαν*, *he settled*, *i. e. ordered them to inhabit.* Matthiæ says that *ναίω* is neuter, and means *to dwell*; but that *νάσσω* is transitive, and means *to settle.* Ἴν' ὑπὸ δειράσι νιφοβόλοις Παρνασοῦ κατενάσθην. *Eur. Phœn.* 206; *I was appointed to dwell.* καὶ κέ οἱ Ἄργεϊ νάσσα πόλιν, καὶ δώματ' ἔτευξα. *Hom. Od.* iv. 174; *I would have given him a city to dwell in*; where the word is not quite in the same sense. Other scholars maintain that *ἔνασσαν* comes from *ναίω*; *νάσσω* being a different word, and signifying *to crowd, fill, or squeeze.* (*Vid.* Liddell and Scott's *Lexicon*, *v.* *ναίω*, *ad fin.*) Perhaps *peopling* may be the primary idea of either word.

69—76. I take the following translation and remarks on this difficult passage from Mr. Donaldson:—"They say (*γαρούρι*) that "my glorious descent was from Sparta; sprung from whence, my

“ancestors, the Ægidæ, went to Thera, (not without the sanction of the gods, but some power of fate was leading on (i. e. diffusing) the festival celebrated with the sacrifice of many victims;) and having received thy Carnea, oh Apollo! from thence (i. e. from Thera,) we (i. e. the Ægidæ of Thebes) honour in our banquet the illustrious city of Cyrene. Pindar does not seem to have been ignorant of the more authentic legend with regard to the Ægidæ at Sparta; namely, that when the Æolian Bœotians dispossessed the Cadmeans, the Ægidæ, a tribe of the latter, mostly joined the Dorians and Heracleids, and with them invaded the Peloponnesus 20 years after. In the 6th Isthmian, v. 15, he distinctly calls the Ægidæ (whom he here speaks of as sprung from Sparta, γεγενναμένοι ἀπὸ Σπάρτας) the offspring of Thebes (ἐκγονοι.) There, however, he is praising a Theban; here, a Cyrenian: and in order to compliment Arcesilaus, he is willing to allow that Thera was the common metropolis of the Theban and Cyrenian Ægidæ, and he explains the religious connexion between Thebes and Cyrene on that supposition.”

72. πολύθυτον ἔρανον, the religious rites of the Carnean festival; literally, a contribution accompanied by many sacrifices.

εὐνομώτατον ἐς ἔρανον φίλαν τε Σίπυλον. *Ol.* 1. 37.

73. The sons of Antenor, who, according to the legend adopted by Pindar, settled at Cyrene, were Glaucus, Acamas, and Hippolochus. Some say that they came with Menelaus and Helen, and were driven by a storm on to the coast; and several circumstances seem to point out Antenor, as likely to have received consideration at the hands of the Greeks. He is related, *Iliad*, III. 205, to have entertained Ulysses and Menelaus hospitably, when they were sent to demand satisfaction of the Trojans, before warlike measures were adopted. He recommends the restoration of Helen, *Iliad*, VII. 347. There was a constant tradition that he betrayed Troy to the Greeks; and that when the town was sacked, a panther's skin was put over the door of his house, to protect it from harm,—a circumstance mentioned by the Scholiast on *Aristoph. Aves*, 934, who quotes as his authority the *Ajax Locrensis*, a lost play of Sophocles—

καταστίκτον κυνὸς

σπολὰς Λίβυσσα, παρδαληφόρον δέρος. *Frag.* 16.

The “hill of the Antenoridæ” was near Cyrene.

79. *And the men, whom Aristoteles (another name for Battus) brought (subsequently, to Cyrene,) entertaining (οἰχνέοντες) kindly with sacrifices the nation of skilful chariot-drivers, admit them, offering them gifts; i. e. the colonists, under Battus, recognised and increased the worship of the Antenoridæ. Battus is called Aristoteles by Callimachus,—*

ἐκ δέ σε (i. e. Apollo) Θήρης

ὄδλος (that was rendered sound in speech) Ἀριστοτέλης Ἀσβυστίδι  
πάρθετο γαίη. *Hymn. Apoll.* 74.

80. οἰχνέοντες, literally, *approaching*.

θεοὺς ὄσιας θοίvais ποτιμισσομένα. *Æsch. Prom. Vinct.* 530.  
καὶ θυσίησί σφεας μετήϊσαν. *Herod.* VII. 178.

82. ἀνοίγων, because Battus opened the Libyan sea to strangers.

83. *And he enlarged the sacred groves of the gods: or μείζονα may be taken as if it were positive,—great.*

84. *And he laid down the straight level (πεδιάδα) road, so that it could be trodden on by horses, cut out of the rock (σκυρωτάν) for the processions dedicated to Apollo, which have the effect of protecting men: and there he lies buried, apart (from other sepulchres,) at the extremity of the forum.*

85. πλαγχθεῖς πλατείας πεδιάδος θ' ἀμαξιοῦ. *Eurip. Rhés.* 283.

87. σκυρωτάν ὁδόν, means, *a road cut out of solid rock; from σκῦρον, the chippings of stone; which word seems connected with σκιρός, hard, solid.* It seems improbable that Pindar would mention the making of a road, amongst the notable acts of a king, unless there were something extraordinary in its structure, or nature; and therefore I have adopted the translation of Böckh, in preference to the common interpretation of *paved*. The expression ἔμμεν ἰππόκροτον gains considerable force, if we understand the road to have been cut through a rock previously impassable. Böckh quotes a curious passage from an Italian traveller, named Della-Cella, who visited the ruins of Cyrene, (unfortunately he paid a very short visit,) and who describes the remains of a very splendid street, which, he says, “is not only cut out of the living rock, but is backed (*fiancheggiata*) on both sides by a long line of square tombs, 10 feet high, each of which is

“of one solid piece, cut out of the rock.” This is a very interesting extract, and leads one to regret that the ruins of Cyrene have not hitherto attracted greater attention. Apollo was particularly worshipped as ἀλεξίκακος—ἀποτροπαῖος, ‘averruncus’; and the object of processions in his honour was, to pray for his protecting hand. The ‘Carmen Sæculare’ of Horace is a sufficient proof of this.

87. Battus was buried in the *forum*, as being the founder of a colony. His tomb was famous, as we learn from Catullus, vii. 3,—

‘Quam magnus numerus Libyssæ arenæ  
 ‘Laserpiciferis jacet Cyrenis,  
 ‘Oraculum Jovis inter æstuosi  
 ‘Et Batti veteris sacrum sepulcrum.’

— πρυμνὸν ὑπὲρ θένανος. *Hom. Il.* v. 339.

89. τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺν Τλαπολέμφ  
 ἴσταται Τιρυνθίων ἀρχαγέτα  
 ὥσπερ θεῶν,  
 μῆλων τε κνισσάεσσα πομπὰ καὶ κρίσις ἀμφ’ ἀέθλοις.

*Ol.* vii. 77.

*Vid. note on v. 79.*

90. *The rest of the canonized kings lie buried apart from him, having received their allotted sepulchres before the houses.* It is not certain how πρὸ δωμάτων should be taken; whether it means *in the streets*, or, *in front of their palaces*, or, *in front*—i. e. *before you come to—the city*; possibly along the σκυρωτῆ ὁδός. A superstitious and excessive reverence for the dead was a strong characteristic of the Cyrenians, to be accounted for, probably, by their contiguity to Egypt; and it is likely that the tombs of the dead were really πρὸ δωμάτων, amongst the dwellings of the living.

92. If the punctuation and reading of the text are preserved, the passage must be construed—*great is the excellence (ἴσται understood,) which is moistened with the refreshing dew, and the showers of the song of the revel.* But βανθείσα cannot be put for βανομένη. It is better to read μεγάλην ἀρίστην—βανθείσαν ὑποχέμασιν, and remove the stop after this last word. *They probably (πον, not τοι) hear in the tomb (χθονίᾳ φρονί) of the great glory which has been sprinkled with the refreshing dew and streams of comus-songs, a bliss that belongs to them, and a glory partaken of in common by themselves and their descendant, and justly due to Arcesilaus.*

93. *ραίνω* is similarly used, *Pyth.* viii. 57,—

Ἄλκμᾶνα στεφάνοισι βάλλω, *ραίνω* δὲ καὶ ὕμνω.

τάνδ' ἐπιστείχοντα νᾶσον *ραίνέμεν* εὐλογίας. *Isthm.* v. 21.

νεοθαλῆς δ' αὖξεται

μαλθακᾷ νικαφορία σὺν ἀοιδᾷ. *Nem.* ix. 48.

95. The dead are represented as taking an interest in the glories of their posterity, *Ol.* viii. 79,—

κατακρύπτει δ' οὐ κόνις

συγγόνων κεδνὰν χάριν.

And *Ol.* xiv. 20,—

μελανοτειχέα νῦν δόμον

Φερσεφόνας ἔλθέ, Ἄχοί, πατρὶ κλυτὰν φέροισ' ἀγγελίαν.

97. ἀοιδᾶ νέων, *this song of the chorus*; an interpretation which it would be unnecessary to give, were it not for the strange idea of Böckh, that the word νέων means *the body of 300 young men*, who formed the retinue of the Cyrenian, as of the Spartan, kings.

— *χρυσάορα* is variously interpreted: according to its etymology, it need only mean — *having a golden appendage*; from *χρυσός* and *ἀείρω*. The word *ἄορα* certainly means only a *sword*, in Homer; but that may be because the sword was, κατ' ἐξόχην, *the instrument* to have suspended from the person. *χρυσάορος* (which is a more common form than *χρυσάωρ*) is by later writers applied to Ceres, Orpheus, and others, who were not represented as bearing swords, but sickles, &c.; and Böckh here interprets the word—*with a golden lyre*. It may perhaps mean—*armed with a golden bow*.

98. *Because he has gained from Delphi this graceful song, which is the recompense (λυτήριον, quasi λύτρον) of the expenses he has incurred, uttered in commemoration of victory.*

99. *λυτήριον* is used much in the same way by Sophocles, *Trachin.* 553,—

ἦ δ' ἔχω, φίλαι,

λυτήριον λύπημα, τῆδ' ὑμῖν φράσω·

where the Scholiast explains *λυτήριον λύπημα*, by τῆς λύπης ἴαμα.

101. *I speak what all the world says; he has (literally, nourishes for himself) an understanding beyond his years. In eloquence and bravery, he is amongst men what the long-winged eagle is amongst*

*birds. His courage in battle* (literally, his strength of contest) *is as it were a bulwark* (to his country.) *In the studies of the Muses, he shows himself no novice*, (literally, well-feathered,) *even from his birth, as well as a skilful charioteer; and* (in a word) *he aspires to success in every branch* (literally, road) *of pursuits, that are considered honourable in his country.*

107. ἐν Μούσαις εἶναι, signifies—to study literature in any branch.  
ὄσοι μὲν οὖν γραφάς τε τῶν παλαιτέρων  
ἔχουσιν, αὐτοὶ τ' εἰσὶν ἐν μούσαις αἰεῖ. Eurip. Hippol. 451.

— The poetic flight of the Muse was a common expression;—hence, a student is called πόντανος, winged.

εἴη μιν εὐφώνων πτερύγεσσιν ἀερόθεν ἄγλααῖς  
Περιδῶν. Isthm. 1. 64.

Horace says of Pindar,—

‘ Multa Dircaëum levat aura cygnum,  
‘ Tendit, Antoni, quoties in altos  
‘ Nubium tractus.’ Od. IV. 11. 25.

And of himself,—

‘ Non usitata nec tenui ferar  
‘ Penna biformis per liquidum æthera  
‘ Vates, nec in terris morabor  
‘ Amplius.’ Od. II. xx. 1.

‘ Jamjam residunt cruribus asperæ  
Pelles, et album mutor in alitem  
‘ Superna, nascunturque leves  
‘ Per digitos humerosque plumæ.’ Ibid. 9.

— ἀπὸ μητρός φίλας, from his birth; as μητρόθεν is used by Æschylus,—

ἄλλ' οὔτε νιν φυγόντα μητρόθεν σκότον,  
οὔτ' ἐν τροφαῖσιν, οὔτ' ἐφηβήσαντά πω,  
οὔτ' ἐν γενέειο συλλογῇ τριχώματος,  
Δίκη προσεῖδε καὶ κατηξιώσατο. Sept. c. Theb. 664.

But Dissen is wrong, when, in corroboration of this sense, he quotes Æsch. Choëph. 422,—ἀσαντος ἐκ μητρός ἐστι θυμός for ἐκ μητρός in that passage means—inherited from my mother.

109. τελεί, gives—assures to him.

ταῦτά κέ οἱ τελείσαιμι μεταλλήξαντι χόλοιο. Hom. Il. 1x. 157.

112. ἔχειν, i. e. ἔχειν δύνασιν.

113. Böckh says that χρόνον is put for βίον; *may no stormy autumn-blast of adversity mar his life*. Dissen translates χρόνον, *the fruits of time*; and denies that the word can mean *life*; observing, that if Pindar had *meant* βίον, he would have *written* βίον; but this is a flippant and unsound objection; for, at the end of the first Olympic ode, Pindar uses the word χρόνον exactly in the same sense, and in a passage that resembles the present:—

τὸ δ' ἔσχατον κορυφούται  
 βασιλεῦσι. μήκετι πάπταινε πόρσιον.  
 εἴη σέ τε τοῦτον ὑψοῦ χρόνον πατεῖν. Ol. I. 113.

116. *I pray that Jupiter may hereafter add (ἐπὶ δόμεν) this glory (i. e. victory) at Olympia, to the family of Battus*. This shows that Arcesilaus was preparing to send a chariot to Olympia, where he subsequently gained the victory, *Ol.* 80. B. C. 460.

---



## ARGUMENT OF THE SIXTH PYTHIAN ODE.

---

Xenocrates, the brother of Thero of Agrigentum, won the chariot-race in the 24th Pythiad, B. C. 494. His son Thrasybulus was his charioteer on the occasion, and to him this ode is addressed. The poet begins by telling him that an eternal song of praise is laid up for him at Delphi: he calls it a treasure, such as no hand of time or violence of tempest can impair; that it carries joy to his father, whom Thrasybulus delights to honour. He compares him to Achilles, who was instructed by Chiron to honour his father next to the gods. He tells him that his glory is equal to that of Antilochus, who, when his father Nestor was in danger at the Trojan war, defended him, though it was at the price of his own life. But this is an old story. Thrasybulus is a living instance of a man doing honour to his father, by treading in his footsteps, and imitating him in the wisdom with which he lays out his riches, and encourages and cultivates literature: he is also a sweet companion, and his speech is as pleasant as honey.

The ode was probably sung at the place of the games (*vid. Introd. p. 85, note*) and in a procession either to a temple, or the house of the victor. (*Ibid. p. 86.*)

## NOTES ON THE SIXTH PYTHIAN ODE.

---

1. *Listen ; for I sing a song (literally, I plough a field,) whether (you like to call it) of wanton-eyed Venus or the Charites, going to the everlasting centre of the resounding earth.* He may call his song one dedicated to Venus, inasmuch as it was about a beautiful youth.

2. ἄρουραν. At *Olymp.* IX. 25,—

ἀγγελίαν πέμψω ταῦταν,  
εἰ σὺν τινι μοιριδίῳ παλάμα  
ἐξαίρετον Χαρίτων νέμομαι κᾶπον,—

the same image is repeated.

— The earth is said to be ἐπίβρομος, from the subterranean thunders heard at Delphi ; and an answer from an oracle was usually accompanied by strange noises.

‘ Vix ea fatus eram ; tremere omnia visa repente

‘ Liminaque laurusque dei, totusque moveri

‘ Mons circum, et *magire* adytis *cortina* reclusis.’

*Virg. Æn.* III. 90.

And *Æn.* VI. 98,—

‘ Talibus ex adyto dictis Cumæa Sibylla

‘ Horrendas canit ambages, antroque *remugit.*’

Milton apparently alludes to this, in his Ode to the Nativity,—

‘ The oracles are dumb ;

‘ No voice or *hideous hum*

‘ Runs through the arched roof in words deceiving :

‘ Apollo from his shrine

‘ Can no more divine,

‘ With hollow shriek the steep of Delphi leaving.’ *v.* 173.

4. ἀένναον. The MS. reading for this word being ἐς ναόν, which vitiates the metre, Hermann altered it to ἀένναον. Subsequently however he became convinced that ἀένναος is a corrupt form of ἀέναος : he therefore revoked his alteration of the present passage,

and proposed, in a note on *v.* 117 of his edition of the *Ion* of Euripides, to read *ἐς ναῖον*. Dissen however insists on retaining *ἀένναον*, which he says is *necessary*, as an antithesis to *ἐρίβρομος*, which word he construes *shaken*. He is clearly wrong in speaking of any necessary *opposition* being conveyed by the words *ἐρίβρομος* and *ἀέναος*; and Hermann's correction *ἐς ναῖον* is desirable, if the analogy furnished by *προνάϊος* will justify the coinage of the simple word *ναῖος*.

4. The word *προσοιχόμενοι* means that the poet went to the temple *by his ode*, not *in person*.

7. *ἐτοῖμος* is similarly used, *Ol.* vi. 12,—'Αγησία, τίν δ' αἶνος ἐτοῖμος. ὕμνων θήσαυρος is a mere periphrasis for ὕμνος; and *τετείχισται* is used in support of the same image;—*a treasury of song is laid up ready prepared for you in the rich temple* (literally, *grove*.) By a '*treasury of song*,' Dissen understands *not* this ode, but the glory of victory, which will furnish matter for song. The chariot of Xenocrates may have been offered up at Delphi, as was that of Carrhotus. *Pyth.* v. (*Argument*.)

9. Θεσσαλοῦ ἐπ' Ἀλφειῶ  
 ρεῖθροισιν αἴγλα ποδῶν ἀνάκειται. *Ol.* xiii. 36, *note*.

10. τὸν, *which song*.

'Exegi monumentum ære perennius,  
 'Regalique situ Pyramidum altius,  
 'Quod non imber edax non Aquilo impotens  
 'Possit diruere.' *Hor. Od.* III. xxx. 1.

— *ἐπακτός*, *brought against*, often conveys the sense of hostility.

στράτευμ' ἐπακτὸν ἐμβεβληκότα. *Æsch. Sept. c. Theb.* 583.

στρατὸν λαβῶν ἐπακτόν. *Soph. Trachin.* 259.

12. *ἄνεμος* is the common MS. reading; but *ἄνεμοι*, in Kayser's. The plural was adopted by Böckh, from the Scholiast; to which Hermann objects, that it improperly makes *οι* short, being the last syllable of a '*præon primus*:'—ὄντ' ἀνέμοι. He therefore retains *ἄνεμος*, with the verb *ἄξουσι* plural, it being not unusual for the verb to be in the plural, when it is governed by two substantives, though separated by disjunctive particles, especially when *τε* forms part of the disjunctive word. Dissen oppositely quotes *Eurip. Alcest.* 360,—

καὶ μ' οὐθ' ὁ Πλούτωνος κύων,  
 οὐθ' οὐπὶ κόπη ψυχοπομπὸς ἂν γέρων (Χάρων, *Dind.*)  
 ἔσχον. *Vid. Pyth.* IV. 179, note.

13. χέραδι. All the editors reject the reading χεράδει, which Mr. Donaldson says is a corruption, introduced by grammarians. But χέραδος is the form used by Homer,—

καὶ δέ μιν αὐτὸν  
 εἰλύσω ψαμάθοισιν ἄλις χέραδος περιχεύας  
 μυρίον. *Il.* XXI. 319.

And the Etym. M. who explains the word by a collection of mud, stones, and shells, formed by the stream of a river, adds—καὶ Πίνδαρος εἶπε χεράδει σποδέων, which last word Böckh has corrected to στυθίων. Hesychius also explains χέρας to be a heap of stones; but χέραδος, a quantity of mud, shells, and stones. Kayser therefore seems perfectly right in defending χεράδει. Dawes (*Misc. Crit.* p. 72, ed. Kidd) denies the existence of the form χέρας.

14. τυπτόμενον, carried away by—destroyed. This reading, proposed by Hermann, is evidently better than τυπτόμενοι, which Böckh interprets—violently dashing against it.

— The face (i. e. the beginning of the song being illuminated) by bright light, shall relate a victory in the chariot-race gained in the Crissæan glens, famous in the tongues of men; (the glory of which is) partaken of by your father, oh Thrasybulus, and your family, as well as yourself. πρόσωπον is similarly applied, *Ol.* VI. 3,—

ἀρχομένουσ δ' ἔργου πρόσωπον χρῆ θέμεν τηλαυγές.

As the hymn is the messenger of good news, it is naturally said to have a bright, i. e. cheerful face. Æschylus, *Agam.* 638, says of a messenger of bad news,—

ὅταν δ' ἀπευκτὰ πῆματ' ἀγγελος πόλει  
 στυγνῶ προσώπῳ πτωσίμου στρατοῦ φέρῃ.

19. You therefore, holding him (your father) on your right hand, maintain (literally, hold upright) the injunction (as to the things) which they say Chiron in the mountains taught the valiant Achilles, when separated from his parents.

To place a person on your right hand, was to give him the highest

post of honour. The whole paragraph is an amplification of the opening of the *Golden Verses*,—

ἀθανάτους μὲν πρῶτα θεούς, νόμῳ ὡς διάκειται,  
τοὺς δὲ γονεῖς τίμα.

Dissen translates ἐπιδέξια χειρός, *by dexterity of hand*, and takes σκέθων to be an aorist participle, *having gained the victory* (viv.) He quotes *Isthm.* II. 20,—

οὐκ ἐμέμφθη  
ῥυσίδιφρον χεῖρα πλαξίπποιο φωτός.

If it be allowable to attribute such a sense to the words ἐπιδέξια χειρός, (which however is very doubtful,) this is an improvement; for he is right in regarding σκέθων as only an aorist, which should be accentuated σκεθών. *Vid.* Elmsley, *Eur. Med.* 186. 995. *Heracl.* 272. But there is only a choice of difficulties, in the interpretation of the passage.

— ἐπιδέξια. As *Theocr. Idyll.* xxv. 18,—

αὐλῖς δὲ σφίσιν ἦδε τεῆς ἐπὶ δεξιὰ χειρός.

22. ‘Phillyrides puerum citharâ perfecit Achillem,  
‘Atque animos placidâ contudit arte feros.  
‘Qui toties socios, toties exterruit hostes,  
‘Creditur annosum pertimuisse senem.’

*Ov. Art. Amat.* I. 111.

26. ταύτας τιμᾶς, *this honour*; i. e. *the greatest*.

τὸ γὰρ τεκόντων σίβας  
τρίταν τόδ’ ἐν θεσμίοις  
δίκας γέγραπται μεγιστοτίμου. *Æsch. Suppl.* 707.  
τρῆς εἰσιν ἀρεταὶ τὰς χρέων σ’ ἀσκεῖν, τέκνον,  
θεοῦ τε τιμᾶν, τοὺς τε φύσαντας γονεῖς,  
νόμους τε κοινούς ‘Ἑλλάδος’ καὶ ταῦτα δρῶν  
κάλλιστον ἔχεις στέφανον εὐκλείας αἰεῖ. *Eurip. Antiop. Fr.* 28.

27. γονέων βίον πεπρωμένον, *the destined life of your parents*;  
i. e. *your parents, as long as they are destined to live*.

28. *And* (you do not stand alone in thus honouring your parents, for) *there was of old the valiant Antilochus, who held the same principle*. I cannot think Böckh right, who connects ἔγεντο φίρων, and considers the two words combined as equivalent to ἤνεγκεν.

29. νόημα means the principle of always honouring his father, even at the cost of his life. φέρω is similarly used, *Isthm.* i. 40,—  
ὁ πονήσας δὲ νόφ καὶ προμάθειαν φέρει.

31. μνήσατο γὰρ κατὰ θυμὸν ἀμύμονος Ἀντιλόχοιο,  
τὸν ῥ' Ἡοῦς ἔκτεινε φαιειῆς ἀγλαὸς υἱός. *Hom. Od.* iv. 187.  
Ovid erroneously implies that Hector killed Antilochus:—

‘Sive quis Antilochum narrabat ab Hectore cæsum,  
‘Antilochus nostri causa timoris erat.’ *Heroid.* i. 15.

But Penelope may be considered as only speaking of such rumours as were plentiful enough, no doubt, during the Trojan war; and we ought not to condemn so good a scholar as Ovid upon light grounds.

32. *For his horse, having been wounded by the arrows of Paris, deranged (literally, fettered) the chariot of Nestor.*

Homer says that Diomed saved Nestor from the fury of Hector, when his horse had been wounded:—

Νέστωρ δ' οἶος ἔμιμνε Γερήνιος, οὔρος Ἀχαιῶν,  
οὔ τι ἐκῶν, ἀλλ' ἵππος εἰτείρετο· τὸν βάλεν ἰφ  
δῖος Ἀλέξανδρος, Ἐλένης πόσις ἠυκόμοιο. *Il.* viii. 80.

ἀλγήσας δ' ἀνέπαλτο, βέλος δ' εἰς ἐγκέφαλον δῦ·  
σὺν δ' ἵππους ἐτάραξε κυλινδόμενος περὶ καλχῶ. *Ibid.* 85.

—καὶ νῦ κεν ἔνθ' ὁ γέρων ἀπὸ θυμὸν ὄλεσσαν,  
εἰ μὴ ἄρ' ὄξυ νόησε βοῆν ἀγαθὸς Διομήδης. *Ibid.* 90.

στῆ δὲ πρόσθ' ἵππων Νηληϊάδαο γέροντος. *Ibid.* 100.

The story of Antilochus losing his life, in the attempt to rescue his father from Memnon, is taken from the Æthiopis of Arctinus.

33. ὁ, *sc.* Memnon. ἔφεπε, *hurled*, properly, *sent against*.  
Πατρόκλω ἔφεπε κρατερώνυχας ἵππους. *Hom. Il.* xvi. 732.

35. *But the frightened old man of Messenia called to his son.*

Pindar considers the Pylus in Messenia, not that in Elis, to have been the capital of Nestor.

Dr. Wordsworth maintains the same opinion, and says (*Greece Pictorial, Descriptive, and Historical*, p. 329),—“Notwithstanding  
“the exceptions which have been made, both in ancient and in  
“modern times, to that supposition, (namely, that the Pylus of Nestor

“ was in Messenia) we do not hesitate to recognize in the northern  
 “ fortress, (*i. e.* a fortress in the bay of Navarino,) and the plain  
 “ occupied by the lagoon beneath it, the site of the sandy Pylus, the  
 “ well-built city of the Neleian Nestor.” And *p.* 330,—“ Nor do  
 “ we suppose that any one who will examine the details Homer has  
 “ given of the voyage of Telemachus from Ithaca, and his subse-  
 “ quent journey to Sparta, will entertain a doubt that the bay of  
 “ Navarino is that in which he landed, when he came to enquire of  
 “ Nestor concerning his father’s fate.” *Page* 333,—“ Let us follow  
 “ Telemachus in his journey, and direct our course to the eastward,  
 “ along a level country for about 35 miles, and we shall arrive at  
 “ Pheræ, not far from the Messenian gulf. Here he and his friend  
 “ unyoked their horses, and reposed for the night. The next day  
 “ they drove to Sparta, which is not quite a distance of 30 miles.”  
 Pausanias, in his 3rd book, *ad fin.* says,—“ that the Laconian town  
 “ called Enope by Homer, and Gerenia in his own time, was said to  
 “ have been the place where Nestor was educated.” According to  
 another tradition, Nestor fled to this town, when Pylus was sacked  
 by Hercules. If this be true, Nestor’s Pylus must have been in  
 Messenia; for it is not credible that he could have fled from such a  
 distance as Elis.

36. φρὴν γέροντος βόασε=φρόνιμος γέρων ἐβόησε.

*Vid. Monk, Eurip. Hippol.* 794.

— ἐβόασε, called for.

δμῶας δὴ τότε αὔσεν ἕπνον βαρὺν ἐκφυσῶντας.

*Theocr. Idyll.* xxiv. 47.

ὁ δὲ Κροίσος—κῦρον ἐβόα. *Xenoph. Cyrop.* VII. II. 5.

‘Extemplo janitorem clamat.’ *Plaut. Asin.* II. III. 10.

‘Territa vicinas Teïa clamat aquas.’ *Propert.* IV. VIII. 58.

37. χαμαιπετές, *in vain.*

οὔτοι χαμαιπετέων λόγων ἐφάψεται. *Ol.* IX. 12.

γνώμων κενεὰν σκότῳ κυλίνδει χαμαιπετοῖσαν. *Nem.* IV. 40.

39. θανάτω is in the genitive case, because it signifies price; *at the price of his own life.*

40. *And he was honoured by the young men, as being the most famous for filial affection of all the men who lived of old.* Xenophon, *de Venat.* 1. 14, says of him,—Ἀντίλοχος δὲ τοῦ πατρὸς ὑπερμποθανὼν

τοσαύτης ἔτυχεν εὐκλείας, ὥστε μόνος φιλοπάτωρ παρὰ τοῖς Ἕλλησιν ἀναγορευθῆναι.

πρὸ Δαρδάνου τειχέων ἐδόκησαν. *Ol.* XIII. 56.

40. ὀπλοτέροισιν, *amongst the young.* *Vid. Ol.* VI. 50, note.

43. *But these things have passed*, i. e. this is an old story. Since ἴκω, the older form of ἦκω, signifies *I have come*; παρίκω will signify *I have passed*.

44. τῶν, *of the young men of the present age.*

45. *Has imitated* (or, followed) *the precepts* (literally, *has walked according to the rule*) *of his father, and coming up to his uncle* (Theron,) *has exhibited the splendour* (of victory.)

Benedict says, that πατρώαν στάθμαν may also mean—the rule which teaches a man how to conduct himself towards his father.

46. ὁ χρυσὸς ἐψόμενος αὐγὰς ἔδειξεν ἀπάσας. *Nem.* IV. 82. Homer, *Od.* VIII. 237, uses φαίνω in a similar way,—ἀλλ' ἐθέλεις ἀρετὴν σὴν φαινέμεν, ἢ τοι ὀπηδεῖ.

47. *He is wise as well as rich* (literally, *guides wealth by wisdom*), *not passing his youth in wickedness and wantonness, but cultivating wisdom in the grottoes of the Muses.* νόφ δ' ἐπέβαλλεν ἰμάσθλην. *Hom. Od.* VI. 320; *with skill.*

48. ἄδικον οὐθ' ὑπέροπλον, i. e. οὐτ' ἄδικον οὐθ' ὑπέροπλον. The first negative is often suppressed; as, δέχεσθαι δ', οὔτε συλλύειν τινά. *Æsch. Choeph.* 294. Πάρις γὰρ οὔτε συντελὴς πόλις ἐξεύχεται. *Æsch. Agam.* 532. μήτηρ, σὺ δ' ἡμῖν μηδὲν ἐμποδῶν γένη, λέγουσα μηδὲ δρῶσα. *Eur. Hec.* 372. ναυσὶ δ' οὔτε πεζὸς ἰών. *Pyth.* X. 29. νόσοι δ' οὔτε γῆρας οὐλόμενον κέκραται ἱερᾷ γενεᾷ. *ibid.* 41. ἐκ δὲ οἱ ταύτης τῆς γυναικὸς, οὐδ' ἐξ ἄλλης παῖδες ἐγίνοντο. *Herod.* V. 92; i. e. *neither by her, nor any other woman.*

49. δρέπων, applied to youth, means—*passing the time*; literally, *gathering the flower*; applied to wisdom, it means—*culling the sweets*.

— 'Pierio recreatis antro.' *Hor. Od.* III. IV. 40.

50. *And he applies himself with a willing mind* (μάλα βῆδόντι νόφ, as *Pyth.* V. 40,—ἐκόντι τοίνυν πρέπει νόφ τὸν εὐεργέταν ἵπαντιάσαι,) *to you, oh Neptune, shaker of the earth, having a natural disposition*



(ὀργαῖς) to equestrian contests. The word ὀργαῖς is very doubtful; the Scholiast clearly read ὁς εὔρες—ἰππίας ἐσόδους: but since the metre requires the first syllable to be long, perhaps ὄσθ' εὔρες—ἰππίας ἐσόδους, as proposed, though at the same time rejected, by Böckh, is the right reading. ἔσοδος is used as in the last ode,—ἐπιχωρίων καλῶν ἔσοδοι, 108. Properly the word means—*entering into the arena to contend*. Sophocles says of a candidate entering the lists—

εἰσῆλθε πολλῶν ἀρματηλατῶν μέτα. *Electr.* 700.

52. γλυκεῖα ὀμιλεῖν, *sweetly adapted for society*. ἡδύς has a similar construction in Aristophanes, *Nubes*, 1069,—

οὐδ' ἡδύς ἐν τοῖς στρώμασι τὴν νύκτα παννυχίζειν.

54. *Surpasses the perforated labour of bees; i. e. is sweeter than honey*. The expression in the epigram of Lucian—

ὁποῖα μέλισσα πολυτρήτοις ἐνὶ σίμβλοις,—

*Jacobs*, vol. III. *Ep.* 37,

will guide us to the interpretation of τρητὸν πόνον.

## ARGUMENT OF THE SEVENTH PYTHIAN ODE.

---

Megacles, an Athenian, of the family of the Alcmaeonidæ, gained a victory in the chariot-race in the 25th Pythiad, answering to *Olymp.* 72. 3. B. C. 490. He was probably the son of Hippocrates and Agariste: he was therefore nephew to Cleisthenes, the famous reformer of the Athenian constitution, and uncle to Pericles. He was twice ostracized; whence Pindar's allusion to *φθόνος*. Böckh, however, thinks that the allusion is not to Megacles individually, but to the Alcmaeonidæ in general. He refers particularly to the suspicion under which the family lay (though most unjustly) of having advised the Persians, after the battle of Marathon, to sail round Sunium, and attack the Piræus: (Herodotus mentions this accusation, vi. 115; but rejects it as a slanderous imputation, *ibid.* 121. 123.) Pindar eulogizes Athens, and the Alcmaeonidæ, particularly because they had rebuilt the temple of Delphi; and regrets that envy should attend greatness. The ode was probably sung at Delphi at the victor's banquet. *Vid. Introd. p. 85, note.*

---

## NOTES ON THE SEVENTH PYTHIAN ODE.

---

1. *μεγαλοπόλιες*. He begins the 2nd Pythian with the same epithet applied to Syracuse,—*Μεγαλοπόλιες ὦ Συράκοσαι*.

— *The mighty Athens is the noblest commencement, (on which) to lay the foundation of a song, in honour of the powerful family of the Alcmaeonidæ, to celebrate their victory with horses.*

3. *βάλλετο κρηπίδα σοφῶν ἐπέων*. *Pyth.* iv. 138, *vid. note.*

4. *γενεᾶ—ἵπποισι*. There is a similar construction *Isthm.* i. 14,—*Ἡροδότῳ τεύχων τὸ μὲν ἄρματι τεθρίππῳ γέρας*.

9. *For the renown of the citizens of Erectheus (i. e. the Alcmaeonidæ) is heard in (literally, comes amongst) all cities.*

βαρεία χώρα τῆδ' ὀμιλήσω πάλιν. *Æsch. Eumen. 720.*

12. ἐνθαῦτα οἱ Ἀλκμαιωνίδαι πᾶν ἐπὶ τοῖσι Πεισιστρατίδησι μνηόμενοι, παρ' Ἀμφικτυόνων τὸν νηὸν μισθοῦνται τὸν ἐν Δελφοῖσι, τὸν νῦν ἔοντα, τότε δὲ οὐκω, τοῦτον ἐξοικοδομήσαι, οἷα δὲ χρημάτων εὖ ἦκοντες, καὶ ἔοντες ἄνδρες δόκιμοι ἀνέκαθεν ἔτι, τὸν τε νηὸν ἐξεργάσαντο, τοῦ παραδείγματος κάλλιον, τὰ τε ἄλλα, καὶ, συγκειμένου σφι παρίνου λίθου ποιέειν τὸν νηὸν, Παρίου τὰ ἔμπροσθεν αὐτοῦ ἐποίησαν. *Herod. v. 62.*

13. ἄγοντι, *induce me to compose this song*; ὑμαί, i. e. ὑμέτεραι, *of you Alcmaeonidæ, that are now living.*

19. ἀμειβόμενον τὰ καλὰ φέργα, *repaying all good actions.* ἀμειβεσθαι is used in the sense of *remunerating.* γείτον' ἀμειβομένοις εὐεργέταν. *Isthm. i. 53.* εἰ δ' ἀμείψεται φόνον δικάζων φόνος. *Eur. Electr. 1093.*

20. *They say, however, that permanently prosperous fortune gives a man abundance of blessings (τὰ καὶ τὰ) thus, i. e. with envy for its condition.* This passage is variously interpreted. Böckh translates the words τὰ καὶ τὰ, as I have given them: others construe them, *good and bad things.* It seems improbable that Pindar should use so remarkable an expression in two different senses; but in his second Olympic, v. 53, he certainly means a *good* sense,—πλοῦτος ἀρεταῖς δεδαυδαλμένος φέρει τῶν τε καὶ τῶν καιρόν. He uses it again, *Pyth. v. 51*,—παλαιὸς ὄλβος ἔμπαν τὰ καὶ τὰ νέμων; where I have stated my reasons for thinking that the words are also to be taken in a *good* sense: and again, *Isthm. iv. 52*,—Ζεὺς τὰ τε καὶ τὰ νέμει, Ζεὺς ὁ πάντων κύριος; where he is making no reference to calamity, but speaking of Jupiter as the giver of all good things. It seems safest, therefore, to give the words the same meaning in the present passage.

## ARGUMENT OF THE EIGHTH PYTHIAN ODE.

---

Aristomenes, son of Xenarces, an Æginetan youth, gained the victory in wrestling, according to the Scholiast, in the 35th Pythiad, 450 B. C. But Ægina was at that time tributary to Athens; and several expressions contained in this ode render it plainly impossible to suppose, that, at the time of its composition, the island was in a state of dependence. Hermann therefore thinks the Scholiast wrong, and alters λή\* to κή, making it the 38th Pythian, B. C. 478. Thus, the allusions to the *sea* refer to the battle of Salamis; and the insolence of Xerxes is intended, by the "tyranny that was overthrown in the sea." This ode was probably sung on the return of Aristomenes to Ægina, when he dedicated a chaplet in the temple of Ἥρα.

The poet begins by an address to Tranquillity, the daughter of Justice, as the great promoter of national prosperity: she overthrows insolence and tyranny: the earth-born giants felt her superior sway. Ægina (which he has already, in his Olympic odes, celebrated for its love of justice) has always been famous for the study of the elegant arts, and for its victories in the games and in war. Aristomenes does not discredit his family, but verifies the saying of Amphiaraus, that "the sons of the brave are brave." Pindar then addresses Apollo (v. 61), requesting his favourable regard towards his poems, sung in honour of victors at his games. He reminds Aristomenes, that though he has been successful in repeated contests, yet human glory is but transient,—soon gained, and soon lost. For what is man, but a vain shadow? It is only when the blessing of heaven (αἴγλα δῖοςδοτος) illuminates our path, that the way of life is truly prosperous and happy. He consistently ends with a pious prayer to the tutelary gods of Ægina, that they may be pleased to protect the land so especially entrusted to their care.

---

\* The Gottingen manuscript has λή—this would be the year 438 B. C. But Pindar probably died in the year 442 B. C.

NOTES ON THE EIGHTH PYTHIAN ODE.

1. *Propitious Tranquillity, daughter of Justice, that makest cities great.* He has already, *Olymp.* viii. 20, complimented Ægina, for its love of Justice.

Αἴγιαν πάτραν,  
 ἔνθα Σώτειρα Διὸς Ξενίου  
 πάρεδρος ἀσκέϊται Θέμις  
 ἔξοχ' ἀνθρώπων.

Aristophanes applies a similar epithet to Ἥσυχία, *Aves*, 1321,—  
 τό τε τῆς ἀγανόφρονος Ἥσυχίας  
 εὐάμερον πρόσωπον.

Tranquillity (*i. e.* freedom from sedition and domestic trouble) is rightly said to make a nation great. 'Nam concordia res parvæ crescent; discordia maximæ dilabuntur.' *Sallust. Bell. Jugur.* 10.

3. *Thou hast the supreme controul, (literally, the keys) of deliberation and war; i. e.* tranquillity enables a state to take the wisest steps for maintaining peace, and averting war. Dissen quotes the next ode, *v.* 39, for a similar metaphorical use of the word κλαῖδες;—  
 κρυπταὶ κλαῖδες ἐντὶ σοφᾶς Πειθοῦς ἱερᾶν φιλοτάτων: but the sense there is not the same; nor is the passage in Æschylus, to which he refers, more to the purpose, *Æsch. Eumen.* 827,—

καὶ κληῖδας οἶδα δωμάτων μόνη θεῶν,  
 ἐν ᾧ κεραυνός ἐστιν ἐσφραγισμένος.

The key was the symbol of office and power. Thus it is said of Minerva,—

ἡ πόλις ἡμετέραν ἔχει  
 καὶ κράτος φανερόν μόνη  
 κληδοῦχος τε καλεῖται.

*Aristoph. Thesm.* 1140.

In *Eurip. Iphig. in Taur.* 131, it is not certain whether the word κληδοῦχος is to be applied to Iphigenia or Diana:

δσίας  
 κληδοῦχου δούλα πέμπω.

The word often signifies a priest:

κληδοῦχον Ἦρας φασὶ δωμάτων ποτὶ  
 ἴω γενέσθαι. *Æsch. Suppl.* 291-2.

ρίπτε, τέκνον, ζαθέους κληῖδας. *Eur. Troad.* 256;

said to Cassandra, the priestess of Apollo.

στέμματα καὶ μάκωνα, κατομαδίαν δ' ἔχε κλαῖδα.

*Callim. in Cer.* 44.

Isaiah says, *Ch.* xii. 22,—

“I will lay the key of the house of David upon his shoulder; and he shall open, and none shall shut: and he shall shut, and none shall open:” *i. e.* I will entrust him with the royal authority of David. And the same prophet says, “The government shall be upon his shoulder.” On which expression, Lowth remarks,— ‘That is, the ensign of government; the sceptre, the sword, the key, or the like, which was borne upon, or hung from, the shoulder.’ And these two passages furnish a most important commentary on the words of our Saviour, “I give unto thee the keys of the kingdom of heaven.” *Matth.* xvi. 19.

5. *Receive from Aristomenes this hymn in honour of a Pythian; literally, a Pythian-conquering honour.* δέξαι δέ οἱ στεφάνων ἐγκώμιον τεθμόν. *Ol.* XIII. 29.

6. (You are the controuler of peace and war,) *for you know how to confer and receive favours at the right time; (literally, when accompanied by the true season:;) but you also, when one (i. e. a tyrant) conceives (ἐνελάση) savage anger in his heart, roughly opposing adverse power, hurl insolence into the sea.*

In the oracle of Bacis, quoted by Herodotus, VIII. 77, Xerxes is spoken of under the person of Ambition, the son of Insolence; and it is predicted that he shall be overthrown by Justice, whom Pindar calls the daughter of Peace;—

δία Δίκη σβέσσει κρατερόν Κόρον, ὕβριος υἱόν.

Probably Pindar had the words of this oracle in his mind, when he wrote the present passage.

12. ἄντλοφ, *the sea*; as *Olymp.* IX. 52,—ἀνάπτωτιν ἐξαιφνας ἄντλον ἐλείν. *Vid. note, in loc.* One cannot fail of being reminded of the triumphal song of Moses,—“I will sing unto the Lord, for He hath triumphed gloriously: the horse and his rider hath He thrown into the sea.” *Exod.* xv. 1.

— *Porphyryon, the giant, did not consider that he was impiously provoking—disturbing—peace; (he was therefore punished for his*

rebellion;) *for that is the best advantage which one gains, with the good-will of him who yields it: (literally, that would be the most agreeable gain, if one should carry it off from the house of a willing person.)*

By the violent Porphyriion, ('*minaci Porphyriion statu,*') Pindar probably means Xerxes; and it is possible that by *the advantage being the best, which is gained with the goodwill of him that yields it*, he refers to the demand of earth and water by Darius, with which the Æginetans complied. The Greeks seem to have regarded the character of Darius with a much more favourable eye than that of Xerxes.

13. *Whereas violence at last overthrows a man, however boastful.*

- ' Vis consili expers mole ruit sua ;
- ' Vim temperatam Di quoque provehant
- ' In majus ; idem odere vires
- ' Omne nefas animo moventes.
- ' Testis mearum centimanus Gyas
- ' Sententiarum notus ; et integræ
- ' Tentator Orion Dianæ
- ' Virginea domitus sagitta.'

*Hor. Od. III. iv. 65.*

16. *μν, i. e. βίαν, the penalty of insolence. Soph. Electr. 626,—*  
*θράσους τοῦδ' οὐκ ἀλύξεις, you shall not escape the punishment due to*  
*this insolence. βασιλεὺς Γυγάντων, Porphyriion.*

- ' Sed quid Typhoëus et validus Mimas,
- ' Aut quid minaci Porphyriion statu,
- ' Quid Rhætus evulsisque truncis
- ' Enceladus jaculator audax
- ' Contra sonantem Palladis Ægida
- ' Possent ruentes ? Hinc avidus stetit
- ' Vulcanus, hinc matrona Juno, et
- ' Nunquam humeris positurus arcum
- ' Qui rore puro Castaliæ lavit
- ' Crines solutos, qui Lyciæ tenet
- ' Dumeta natalemque sylvam,
- ' Delius et Patareus Apollo.'

*Hor. Od. III. iv. 53.*

20. ποία Παρνασίδα, i. e. *the bay leaf*.

21. *The island of Ægina, famous for its just government, is not a stranger to the Charites, (who preside over the social intercourse of men, and especially over games.) ἔπεσεν ἕκας, has fallen at a distance from, i. e. is a stranger. Dissen is clearly wrong, in supposing the expression to have a reference to the insular situation of Ægina: the image seems taken from a throw of the dice;—its fortune has not turned out adverse to social excellence.*

24. θιγοῖσα, *attaining to—partaking. ἀσυχία θιγέμεν. Pyth. IV. 296.*

28. Hermann reads τὰ καὶ ἐν ἀνδράσιν ἐμπρέπει, which he interprets—*therefore Ægina is famous amongst men.* Böckh thinks that ἀνδράσιν is used in opposition to *the heroes, the Æacidæ,* and reads τὰ δὲ καὶ ἀνδράσιν ἐμπρέπει, *and she is also distinguished for men.* τὰ δὲ is used in this sense several times by Pindar: *Ol. IX. 95,—τὰ δὲ Παρνασίῳ στρατῷ θαυμαστὸς ἔων φάνη.* He also distinguishes between gods, heroes, and men, *Ol. II. 2,—τίνα θεόν, τίν' ἦρωα, τίνα δ' ἄνδρα κελαδήσομεν;* But in the present passage no such opposition is expressed, or apparently implied; and Hermann's seems the preferable sense.

29. *But I have no leisure to commit (ἀναθέμεν) to the lyre, and gentle song, the whole of this long story; (and were I to do so, I fear) lest excess (i. e. of panegyric) supervening should annoy—irritate—my audience.*

ἐμοὶ δὲ μακρὸν πάσας ἀναγῆσαισθ' ἀρετάς. *Isthm. V. 56.*

— ἀναθέμεν λύρα, *to commit (properly, to consecrate) to the lyre. ἄν ποτε Ταῦγέτα ἀντιθέισ' Ὀρθωσία, i. e. ἀνατιθείσα. Ol. III. 29.*

' Vivuntque commissi calores

' Æoliæ fidibus puellæ.' *Hor. Od. IV. IX. 11.*

Pindar has the same sentiment, *Nem. III. 10,—*

ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ,  
δόκιμον ὕμνον. ἐγὼ δὲ κείνων τέ μιν ὄροις  
λύρα τε κοινάσομαι.

32. *But let the subject which is before me, (the song) which is your due, (τεὸν χρέος) oh youth, (and which commemorates a victory),*



*the latest of the honours (of Ægina,) be quickly despatched (ἴτω τράχον) being lifted on the wings of the Muses (ποτανόν) by means of my (poetic) art.*

Dissen translates *τεὸν χρέος*, *your deed*; a sense that suits the passage, if the words will bear it.

ἐπεὶ ψεύδεστί οἱ ποτανῆ τε μαχανῆ  
σεμνὸν ἔπειστί τι. *Nem. VII. 22.*

σοὶ μὲν ἐγὼ πτέρ' ἔδωκα σὺν οἷς ἐπ' ἀπείρονα πόντον  
ποτήση καὶ γῆν πᾶσαν ἀειρόμενος. *Theogn. 237.*

34. *ἐν τε Μοῖσαισι ποτανός. Pyth. v. 107, note. Ol. XIV. ult. note.*

35. *For imitating your uncles in wrestling. ἰχνέων, treading in the steps of; a remarkable form of ἰχνεύων. Hermann reads οἰχνέων, going after.*

38. *And by glorifying the family of the Midylidæ, you carry off (that) meed of praise.*

40. *παρμένοντας αἰχμῆ, standing their ground bravely in the fight.*

οἷσις ἐν πολέμοισι μάχαις  
τλάμονι ψυχῆ παρέμεινε. *Pyth. I. 47.*

— *αἰνίξατο, gave out mysteriously from his oracle.*

There is nothing enigmatical in the oracle; and the Scholiast on this passage translates it simply *ἐφθέγγεατο*, quoting *Hom. XIII. 374*,—

Ὅρθροννεῦ, περὶ δὴ σε βροτῶν αἰνίζομ' ἀπάντων.

But *αἰνίζομαι* signifies *to praise*; and *αἰνίξατο* comes from *αἰνίσσομαι*, not *αἰνίζομαι*.

We have seen, from the sixth Olympic ode, *v. 12. seq.* that Pindar adopted the legend that Amphiaras was swallowed up by the earth, in the war of the seven chiefs against Thebes: after his death, he had a shrine and oracle at Oropus. The Epigoni (or descendants of the seven chiefs) sent to consult this oracle, when they invaded Bœotia. Bœckh supposes the fighting already to have begun, whilst the *θεωροί* were at Oropus, and the prophet preternaturally to see the combatants, who were at a distance. I cannot help thinking it more in the style of prophetic inspiration, if we imagine the seer to speak of things future, as though they were actually passing, and himself as actually seeing what he infallibly knew would come to pass.

43. μαρναμένων, whilst they were fighting.

44. The noble courage, by nature inherited from their parents, shines conspicuous in children.

οὐδέ τί μοι δούλειον ἐπιπρέπει εἰσοράσθαι  
εἶδος καὶ μέγεθος. Hom. Od. XXIV. 252.

‘Fortes creantur fortibus et bonis.’ Hor. Od. IV. IV. 29.

45. Hermann proposes παῖ, σοὶ, instead of παισὶν, because, in the 5th line of every other strophe, the fifth syllable ends a word; which circumstance, however, may be accidental rather than necessary, and certainly does not furnish sufficient ground for altering the text: and there is this further objection to Hermann’s proposal, that it supposes the same man (Alcmæon) to be addressed in the 2nd person in this verse, who is spoken of in the 3rd person in the next verse. Besides, as the oracle was not consulted by Alcmæon, it would be improper to suppose him personally addressed in the answer.

46. We have already seen (*Olymp.* VI. 45,) that the serpent was supposed to have a prophetic power, and so it was an appropriate device on the shield of the son of a prophet. The same device is, however, often found in works of ancient art on the shields of mere warriors, as Achilles, &c. for the serpent was also an emblem of bravery.

Τυδεὺς δὲ μαργῶν καὶ μάχης λελιμμένος  
μεσημβριναῖς κλαγγαῖσιν ὡς δράκων βοᾷ.  
Æsch. Sept. c. Theb. 380.

— νωμῶντα, wielding.

τοιαῦθ’ ὁ μάντις, (i. e. Amphiaraus) ἀσπίδ’ εὐκυκλον νέμων  
πάγχαλκον, ἤνθα. Ibid. 590.

48. Adrastus was leader of both expeditions against Thebes: he was the only one of the seven chiefs that returned from the first. His son Ægialeus was killed in the second.

49. Is held bound by the words of a more favourable oracle; literally, the message of a better bird.

αἶπει δ’ οἰωνόν, ταχὺν ἄγγελον, ὅστε οἱ αὐτῷ  
φίλτατος οἰωνῶν. Hom. Il. XXIV. 292.

51. But with regard to domestic matters, he shall fare badly.

ἄρμενα πράξαις ἀνήρ. Ol. VIII. 73.

55. By the *streets of Abas, through which noble choruses pass*, is meant Argos, of which Abas had been king: he was grandfather of Adrastus, and father of Talaus. Pindar probably refers to some member of the family of Aristomenes, who had lost a son in the battle of Salamis, though himself returned victorious, as Adrastus did.

— εἰρυχόρους. *Vld. Ol. vii. 18, note.*

56. *And I too* (as well as Amphiaraus) *gladly throw garlands on Alcmaeon* (as he passes in triumph,) *and praise* (literally, *irrigate*, so as to nourish) *him with a song*. This seems evidently spoken by the poet himself, not as the Scholiast supposes, by the chorus; for how can it be imagined that verses 58 and 59 were uttered by the chorus?

57. στεφάνοισι βάλλω; as,—

ἀγεν ἰππευτῶν Νομάδων δι' ὄμιλον. πολλὰ μὲν κείνοι δίκον  
φύλλ' ἐπι καὶ στεφάνους. *Pyth. ix. 123.*

— ραίνω. τάνδ' ἐπιστείχοντα νᾶσον ραινέμεν εὐλογίαις.

*Isthm. v. 21.*

58. It seems most reasonable to suppose, that Alcmaeon had a shrine at Thebes, where Pindar had deposited some treasure for security, and Alcmaeon may be imagined to have appeared in a vision to the poet, on his road to Delphi, and to have foretold to him the victory of Aristomenes.

60. *Practised his family art of prophecy.*

Pindar uses ἐφάπτομαι, as he does θίγω, with a dative.

οὐδ' ἀκράντοις ἐφάψατ' ὧν ἔπεισι. *Ol. i. 86.*

— συγγόνοισι; as, *Ol. xii. 14,*—συγγόνω παρ' ἐστίαι.

64. τόθι, *at Delphi.*

65. ἀρπαλίαν δόσιν, *a most desirable gift.*

κερδαίων θ' ἀρπαλείων. *Hom. Odys. viii. 164.*

εἴ γ' ἦβης ἄνθεα γίγνεται ἀρπαλία. *Minerm. i. 4.*

Mr. Donaldson quotes the usage of the word ἀρπαγμός by St. Paul, — οὐχ ἀρπαγμῶν ἠγγήσατο τὸ εἶναι ἰσα Θεῶ. *Philipp. ii. 6,*—as analogous

to Pindar's use of the word ἀρπαλέος, *a thing worth catching at— a great prize*; and considers the passage in St. Paul to mean 'that Christ, being already and of necessity equal to God, *made no ostentatious display* of this equality, but acted as if he had it not;—he 'laid it aside.' But Parkhurst rightly observes, that ἀρπαγμός means *the act of plundering, or taking*; whereas ἀρπαγμα means *the thing seized*. The translation, therefore, of ἀρπαγμός, 'robbery,' is correct.

65. οἴκοι, *at home, i. e. at Ægina.*

66. ὑμαῖς, *of you two*; i. e. Apollo and Diana, whose worship was probably united in the Delphinian festival of Ægina.

67—9. These three verses have been interpreted in a variety of ways. Böckh renders them thus,—“*O king, I pray that you may propitiously look down on a song (ἀρμονίαν) dedicated to you (τιν,) such as I sing to several victors, sometimes to one, sometimes to another.*” He therefore takes τιν to be the dative, and ἀρμονίαν to signify *a song*. Dissen adopts this interpretation, except that he considers τιν to be the accusative case, after εὔχομαι. But τιν, though used as the accusative by Theocritus, is not so used by Pindar. Mr. Donaldson translates the passage thus,—“*I do not hesitate to profess my confidence (εὔχομαι,) that by thy favour (κατὰ τιν) I shall look tuneful (ἀρμονίαν βλέπειν) in all that I sing of every victor.*” But κατὰ τιν could not mean *by your favour*, even supposing we were to admit τιν to be the accusative. *To look tuneful on all that a person sings*, is certainly an obscure phrase. Hermann takes τιν to be a form of σέ, and interprets the words—*do you, I pray, inspire me with song*. But how can καταβλέπειν signify *to inspire*? Kayser prints τιν', which is the reading of the best copies of Pindar; and it is plain that both Scholiasts on the passage so read it. He also takes κατὰ τιν' ἀρμονίαν to be, in construction, like

εἰ σὺν τινι μοιριδίῳ παλάμα

ἐξαιρετον Χαρίτων νέμομαι κᾶπον. *Olymp. ix. 26*;

and in sense he considers the expression equivalent to κατὰ μοῖραν. Thus far he seems to be certainly right; but then he denies that ἐκὼν ever means *propitious*, in which he is as certainly wrong. In *Pyth. II. 69*,—ἐκὼν ἄθρησον χάριν ἐπακτύπου φόρμιγγος,—a passage not unlike the present in general purpose,—ἐκὼν means *propitious*. Kayser also most boldly and erroneously says, that εὔχομαι does not mean *to pray*, but *to boast—to affirm*. The word, undoubtedly, has

these latter senses, but not to the exclusion of the former. He thus refers *ἐκόντι νόφ* to the poet himself, and arbitrarily alters *βλέπειν* to *ἔπειν*, taking *ἔπειν ἀμφί* to be a tmesis for *ἀμφέπειν*. According to him, therefore, the sense of the passage is,—*I affirm that I willingly, in a proper manner, attend to each of the things that I celebrate.* Thiersch takes *ἕκαστον* to be masculine, and translates thus,—*O king, regard, I pray, with a propitious spirit, the sound of the melodious strain, how I distribute it to each one.*

I have thought it right to give the various interpretations of this much disputed passage. Kayser appears to be quite right in restoring *τιν'* for *τιν*. I cannot think that *βλέπειν* should be separated from *ἐκόντι νόφ*. The phrase is equivalent to '*placido lumine videre.*' I would translate the whole,—*O king, I pray you to regard with a favourable mind, in some just degree, each of the subjects that I shall handle.*

69. *νέομαι, I shall go through; 'percurram.'*

*ἄπορα γὰρ λόγον Δίακου*

*παίδων τὸν ἅπαντά μοι διελθεῖν. Nem. iv. 72.*

'*Annue conanti per laudes ire tuorum.*' *Ov. Fast. i. 15.*

70. *Justice stands by our harmonious procession; [he has already, in the 8th Olympic ode, v. 21, &c. praised the Æginetans for their love of justice in their dealings:] but yet I beg the unfailing regard of the gods, oh Xenarces, for the future fortunes of your family.* The poet means, that though the Æginetans, by the practice of justice, do all that they can to earn the favour of Heaven, yet that it is in all cases necessary to pray to the gods for blessings, since on them all things depend.

*σχέτλιος, οὐδὲ θεῶν ἔπειν ἠδέσασ', οὐδὲ τράπεζαν.*

*Hom. Odys. xxi. 28.*

*ἐκ δὲ δίκην ἐλάσωσι, θεῶν ἔπειν οὐκ ἀλέγοντες. Il. xvi. 388.*

73. *But if a man gains prosperity rapidly, and without long trouble, he appears to many to be wise amongst fools (i. e. to be wiser than others;) and to make his fortune (literally, to arm his life) by wise means. But (do you not believe any such thing, for) those things (i. e. prosperity, glory, &c.) are not under the controul of men.*

76. *κείται. ἀλλ' ἦτοι μὲν ταῦτα θεῶν ἐν γούνασι κείται.*

*Hom. Odys. i. 267.*

76. *But Fortune grants these things, exalting one man on high, whilst she depresses another, so that he is below the measure (or level) of her hands.* καταβαίνει has an active sense in this passage; but I am not aware of any other passage in which it is so used.

77. The idea intended to be conveyed in ὑπερθε βάλλων seems to be, that of *tossing a ball in the air,—making a football of human life*: as Horace says,—

‘Fortuna sævo læta negotio, et  
 ‘Ludum insolentem ludere pertinax,  
 ‘Transmutat incertos honores,  
 ‘Nunc mihi, nunc alii, benigna.’

*Od.* III. xxix. 49.

And still more remarkably, in an epigram of Palladas Alexandrinus, Jacobs’ *Anthol.* III. p. 138. *Ep.* 120.

παίγνιόν ἐστι Τύχης μερόπων βίος, οἰκτρός, ἀλήτης,  
 πλούτου καὶ πενίης μέσσοθι ῥεμβόμενος.  
 καὶ τοὺς μὲν κατάγουσα πάλιν σφαιρηδὸν αἶρει,  
 τοὺς δ’ ὑπὸ τῶν νεφελῶν εἰς Ἄϊδην κατὰγει.

— ὑπὸ χειρῶν μέτρῳ καταβαίνει, may perhaps be an image taken from wrestling. Mr. Donaldson appositely quotes *Eurip. Bacch.* 877,—

τί τὸ σοφόν, ἢ τί τὸ κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ’ ὑπὲρ κορυφᾶς  
 τῶν ἐχθρῶν κρείσσω κατέχειν;

79. Μεγάροις. *Vid. Ol.* VII. 86, note. Μαραθῶνος. *Vid. Ol.* IX. 90, note.

80. *You gained the victory in the games by valiant exertion.* ἐδάμαστας ἀγῶνα is the same construction as Ὀλύμπια—Πύθια—νικᾶν. So, ‘*Magna coronari contemnat Olympica.*’ *Hor. Epist.* I. 1. 50.

81. *And you fell over (ὑψόθεν, literally, from on high) four antagonists (literally, bodies) as their adversary (κατὰ φρονέων); and a joyful return home was not adjudged to them at the Pythian games, in the same way as to you: nor when they came back to their mother, did the merry smiles of the by-standers (ἀμφι) give them joy; but they slink (literally, crouch) along the bye-ways and alleys, avoiding (ἀπάροποι) their enemies, deeply wounded in heart by their disgrace.*

81. ἐν τέτρασιν παίδων ἀπεθήκατο γυίοις  
νόστον ἔχθιστον καὶ ἀτιμωτέραν γλώσσαν καὶ ἐπικρυφον οἶμον.

Ol. viii. 68.

Kayser, in a note on this passage, explains the course of proceeding in the wrestling matches very fully:—‘ If there were 16 combatants (as in the present case,) 8 pairs engaged in the first match;—in the second match, 4 pairs, as the beaten men withdrew;—in the third, 2;—and in the last, 1. Aristomenes was victor over all four of his antagonists. There could be no ἔφεδρος, unless an uneven number of men originally engaged. But when the number *was* uneven, the candidate, to whose lot it fell *not* to contend in the first match, was called by that name; or if the number of combatants, when divided in half, was uneven: as for instance, supposing 6 men contended,—after the first match, 3 would be left; the one, who “cut out of the game,” as we should call it, would be ἔφεδρος; and he would have to wrestle with the winner of the second match. Supposing the original number of combatants was 11; then one would be ἔφεδρος at first, and 10 would contend; of these, 5 would be beaten; then the 5 victors, taking in the ἔφεδρος, would make 6; and of the 3 victors in this match, *one* would be ἔφεδρος in the next. Thus, if 11 men wrestled, there must have been two ἔφεδροι.’

82. κακὰ φρονέων is the Homeric phrase, signifying merely *hostile*.

— σωματέσσι. δρῶντα γάρ νιν, ὃ γύναι, κακῶς  
εἰληφα τοῦμόν σῶμα (i. e. *me*) σὺν τέχνη κακῇ.

Soph. *Æd. Tyr.* 642.

οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματος (of *me*) πατήρ.

Eurip. *Alcest.* 636.

85. ἀπάροισι is, properly, *suspended from*; hence, *holding aloof from—afraid of*.

87. Since the Scholiast explains δεδαγμένοι by δακνόμενοι, it would seem that he read δεδαγμένοι, which would yield a very good sense; as,—

‘*Mordear opprobriis falsis, mutemque colores?*’

Hor. *Epist.* I. xvi. 38.

But Homer's expression, *Od.* xiii. 320,—

ἀλλ' αἰεὶ φρεσὶν ἦσιν ἔχων δεδαγμένον ἦτορ,—

and *Odyss.* i. 48,—

ἀλλά μοι ἀμφ' Ὀδυσῆι δαΐφρονι δαίεται ἦτορ,—  
satisfactorily support the present reading. The first of these verses, however, is rejected as spurious by Bekker.

88. νέα εὐπραγία χαίρω τι. *Pyth.* vii. 18.

89. ἀβρότατος ἔπι, i. e. ἐπὶ ἀβρότητος, *during his tender years.*

90. *In consequence of the great hopes now held out to him, he flies aloft on his manly pursuits:* this expression is used in opposition to πτώσσοντι.

ὁ δέ τις τὸν αὐτοῦ φησὶν ἐπὶ τραγῳδία  
ἀνεπτερωῶσθαι καὶ πεποτῆσθαι τὰς φρένας.

*Aristoph. Av.* 1444.

91. ἀνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνευσ. *Nem.* iii. 20.

92. *The desire of excellence in the games (μέριμναν,) which despises expenditure of money (in its gratification.)* μέριμνα is similarly used, *Ol.* i. 106,—

θεὸς ἐπίτροπος ἔων τεαῖσι μήδεαι  
ἔχων τοῦτο κᾶδος, Ἰέρων, μερίμναισιν.

— ὡς ἡμέρα κλίνει τε κἀνάγει πάλιν  
ἅπαντα τὰνθρώπεια. *Soph. Aj.* 131.

οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίῳ  
οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.  
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί. *Id. Antig.* 1156.

— κτεάνων ψυχὰς ἔχοντες κρείσσονας  
ἄνδρες. *Nem.* ix. 32.

94. ἀποτρόφῳ γνώμῃ, *by an unkind decree of heaven.* ἀπότροπος is the exact opposite to ἐπίτροπος, in the passage just quoted from *Ol.* i.

95. *Oh ye mortals, that live but for a day! What is any man? or rather, what is not any man? yea, man is but the shadow of a shade.*

ἰὼ, πανδάκρυτ' ἐφαιμέρων  
ἔθνη πολύπονα. *Eurip. Orest.* 976.



Kayser properly remarks, that *τίς*, being emphatic, should have an accent. Dissen adopts the interpretation of the Scholiast, and reads *οὔτις*;—*what is the great man? and what is the poor?* But this puts an awkward and harsh sense upon the words, and certainly impairs the strength of the passage.

ὄρῳ γὰρ ἡμᾶς οὐδὲν ἔντας ἄλλο πλὴν  
εἶδωλ' ὅσοιπερ ζῶμεν, ἧ κούφην σκιάν. *Soph. Aj.* 125.

97. λαμπρὸν φέγγος ἔπεστιν, *happiness is present.*

98. *Beloved nymph Ægina! mother of the Æginetans! preserve this land with a free people.*

*στόλος* seems to be used, like *στρατός*, in the sense of *people*: as the word very commonly means a *naval expedition*, it is applied with peculiar propriety to the maritime Æginetans.

## ARGUMENT OF THE NINTH PYTHIAN ODE.

---

Telesicrates of Cyrene gained the prize in the armed foot-race, in the 28th Pythiad, 478 B. C. From the expression in *v.* 73, that Cyrene *will receive him*, *δέξεται*, it is properly concluded that this ode was sung before he had returned home after his victory.

Telesicrates probably, like Pindar himself, belonged to the family of the Ægidæ, (*Vid. v.* 84, *seq.*) a branch of whom dwelt at Thebes; and he may naturally have gone to Thebes, after his victory at Delphi, and previous to his return to Cyrene.

It is generally supposed that this ode was delivered at Thebes, which will account for the digression about Iölaus, *v.* 79. Pindar starts off, as it were, on using the word Cyrene, in the 4th verse, and tells us the legend of Apollo having run off with Cyrene. (It is possible that Telesicrates was going to carry a Grecian bride back with him to Cyrene.) The praises of Telesicrates are then sung, *v.* 71; in commemorating which, the poet says that the difficulty is, on so ample a subject, not how to say only enough, but to make good use of a good opportunity, even as Iölaus did, who was either restored to life, or in his old age had renovated youth given him, for a short time only, that he might kill Eurystheus. Iölaus was buried in the tomb of Amphitryon, the reputed father of Hercules; and what poet so dull (*v.* 87,) as to hear the name of Hercules mentioned without emotion? Pindar had prayed for success to Telesicrates, (who, as we have seen, was probably of the family of the Theban Ægidæ;) and he is doubly bound to celebrate Hercules, now that he has gained his prayer. Envy and detraction ought to be mute;—all citizens, both friends and foes, ought to praise the man who has done honour to his country. The women had often seen Telesicrates victorious in the games of Cyrene, (*v.* 100) and the virgins had sighed for him as a lover, and the matrons had desired to have him for a son-in-law. (This is probably said, because Telesicrates was betrothed to a stranger.) Antæus, an old king of the Libyan town Irasa, had a beautiful daughter named Barca, or Alceïs; she had many suitors; but he gave her to the one who ran fastest in a foot-race. (Does

not this look as if the bride of Telesicrates had fallen in love with him at the time when he gained his victory?) Alexidamus won the race, and the girl: he had garlands showered down on him by the applauding people: and he (like Telesicrates) had been victorious on many former occasions.

## NOTES ON THE NINTH PYTHIAN ODE.

1. As the armed runner (*ὄπλιτοδρόμος*) had to run with a shield, which in fact was his principal incumbrance, he is properly called *χάλκασπις*. *σύν*, by the aid of.

2. *ἀγγέλλων*, commemorating; as, *Ol.* VII. 21,—  
*ξυὸν ἀγγέλλων διορθῶσαι λόγον.*

4. *στεφάνωμα*, that crowns.  
*εὐάρματος Ἰέρων ἐν ᾧ κρατίων*  
*τηλαυγέσιμ ἀνέδησεν Ὀρτυγίαν στεφάνους.* *Pyth.* II. 5.

5. *Whom* (namely, the nymph Cyrene) *the fair-haired Apollo formerly carried off from the glens of Pelion, shaken by the resounding wind.*

6. *ἀγροτέραν*, huntress; used metaphorically.  
*βαθείαν ὑπέχων μέριμναν ἀγροτέραν.* *Ol.* II. 54.

— *βουβόται τόθι* (*where*) *πρῶνες ἔξοχοι κατάκεινται.*  
*Nem.* IV. 52.

8. *ρίζαν ἀπείρου τρίταν*, the third division—literally, *root*—of the globe; Asia and Europe being the other two. As the poet has used the word *ρίζα* to signify *the land*, he naturally applies *θάλλοισαν* to it. The fable of Apollo having carried off Cyrene from Thessaly

means, that the kings of Cyrene were descended from the Minyæ, who dwelt in that country; and that the colony, which came from it to Libya, was sent out by command of the oracle of Delphi.

9. *Receiving him from his divine chariot, lifting him with her aiding hand.* Böckh unreasonably denies that ὀχέων can depend on ἐπέδεκτο, and construes it with ἐφαπτομένα, evidently impairing the sense. Hermann compares *Eurip. Iphig. in Aul.* 600,—

τὴν βασιλείαν δεξώμεθ' ὀχῶν  
ἄπο, μὴ σφαιερῶς ἐπὶ τὴν γαίαν·  
ἀγανῶς δὲ χερσὶν μαλακῇ γνώμῃ.

11. κούφα. χερὸς θυραίας ἀναμένειν κουφίσματα. *Eur. Phœn.* 848.

13. *Tying the mutual bond of wedlock, entered into (μυθέντα) between the god and the daughter of the wide-ruling Hyrseus.*

καταιησάν τε κοινὸν γάμον γλυκὸν ἐν ἀλλάλοισι μίξαι.

*Pyth.* IV. 223.

15. ἐξ Ὀκεανοῦ δεύτερος, *second in descent from Oceanus.*

16. 'Cyrene soror, ipse tibi, tua maxima cura,  
'Tristis Aristæus Penei genitoris ad undam  
'Stat lacrymans.'  
*Virg. Georg.* IV. 354.

Πηνειοῦ παρ' ὕδωρ καλὴ ναίεσκε Κυρήνη. *Hesiod. Fragm.* 35.

18. παλιμβάμονς, *the web along which the woman at work has to walk backwards and forwards.* This passage is produced by Jacobs, *Anthol.* vol. VII. p. 133, as an illustration of a couplet in the 78th epigram of Leonidas of Tarentum.—

καί τι παριστίδιος (at the loom) δινευμένη ἄχρις ἐπ' ἡοῦς  
κείνον Ἀθηναίης σὺν Χάρισιν δολιχόν·

which last word is properly applied to *a course*. In the Homeric expression ἰστὸν ἐποιομένη, the right interpretation probably is—*walking to and fro along the loom*.

This description of Cyrene reminds one of Virgil's character of Camilla:—

'Hos super advenit Volsea de gente Camilla  
'Agmen agens equitum et florentes ære catervas  
'Bellatrix; non illa colo calathisve Minervæ  
'Femineas assueta manus: sed prælia virgo  
'Dura pati cursuque pedum prævertere ventos.'

*Æn.* VII. 803.

19. οἰκοριῶν μεθ' ἑταιρῶν, *with companions who staid at home.*

23. *Of a truth, giving much tranquil security to her father's cattle (by killing wild beasts) and bestowing (ἀναλίσκοισα, literally, expending) sleep, the bed-fellow, sweet but scanty, as it fell upon her eyelids towards the dawn; i. e. she was busy during the greater part of the night in watching for and destroying wild beasts, which seek their prey during the hours of darkness: nor did she think of going to bed till towards the morning.*

25. 'Blanda quies victis furtim subrepat ocellis.' *Ov. Fast.* III. 19.

'Verum operi longo fas est obrepere somnum.'

*Hor. Art. Poet.* 360.

'Facilis lacrymis irrepere somnus.' *Stat. Theb.* VIII. 217.

29. ἐκ μεγάρων, *out of his palace; i. e. his cave.*

31. *What a battle she is waging with dauntless soul, having a heart superior to labour; i. e. that is not to be subdued by labour.*

— καθύπερθε. ἔχων κρείσσονα πλούτου μέριμναν. *Pyth.* VIII. 92.

32. χεϊμάζομαι, not χεϊμαίνομαι, is often used in the sense of *to be disturbed.*

ταῖς σαῖς ἀπειλαῖς, αἷς ἐχεϊμάσθην τότε. *Soph. Antig.* 391.

33. *Sprung from what race? literally, torn away from what root? an expression apparently applied to Cyrene, because she was solitary—removed from all companions.*

35. γύεται, *she enjoys.*

γενόμενοι στεφάνων νικαφόρων. *Isthm.* I. 21.

γενεσόμεθ' ἀλλήλων χαλκήρεσιν ἐγχείησιν. *Hom. Il.* xx. 258.

36. δσία, *is it lawful?*

οὐδ' ὅσῃ κακὰ ῥάπτειν ἀλλήλοισιν. *Hom. Odys.* xvi. 423.

οὐχ', ὅσῃ κταμένοισιν ἐπ' ἀνδράσιν εὐχετάσθαι. *Odys.* xxii. 412.

Mr. Donaldson appears to be right in interpreting κλυτὰν χέρα, *open violence: κλυτὰν, properly, loud, noisy.*

37. *Or should I (rather) pluck the sweet flower in wedlock? The word χρή must be understood in this verse, as it very often is,*

after *ἔξεστι*; which word again is often understood after *χρή*.

ᾗ μὴ ξένων ἔξεστι μὴδ' ἀστῶν τινὰ

δόμοις δέχεσθαι, μὴδε προσφωνεῖν τινά,

ᾧθεῖν δ' (subaud. *χρή*) ἀπ' οἴκων. *Soph. Œd. Tyr.* 817.

And immediately afterwards, *v.* 823,—

εἴ με *χρή* φυγεῖν,

καί μοι φυγόντι (subaud. *ἔξεστι*) μῆτε τοὺς ἐμοὺς ἰδεῖν

μῆτ' ἐμβατεύειν πατρίδος.

38. *And the bold Centaur, smiling cheerfully with a placid brow, immediately in reply gave him his advice. Secret are the keys by which cunning Persuasion opens sacred love; i. e. the love of the nymph should be gained by honourable and secret courtship, not by gross open violence.*

Ἔρωτα δὲ τὸν τύραννον ἀνδρῶν,

τὸν τᾶς Ἀφροδίτας

φιλιτάτων θαλάμων

κληδοῦχον.

*Eur. Hippol.* 538.

‘*Et bene nummatum decorat Suadela Venusque.*’

*Hor. Epist. I. vi.* 38.

Böckh and Dissen take *χλαρός* to be another form of *λαρός*, as *χλιαρός* is of *λιαρός*. Hermann thinks it is another form of *χλωρός*, which would signify *youthfully—freshly—heartily*, in this passage. But Mr. Donaldson may be right in interpreting it ‘*clarus*,’ *bright, cheerful*. The word is not found elsewhere.

42. (Nor do you want advice;) *for since it is impossible for you to teach falsehood (i. e. since you can neither deceive, nor be deceived,) it is only your gentle and courteous disposition that has led you (to consult me, and) to utter this speech deceitfully (i. e. to utter it in a feigned character.)* *Vid. Ol. vii.* 66, *note*.

— ψεύδει θιγεῖν. πολίταις ἀσυχία θιγέμεν. *Pyth. iv.* 296.

44. *You who know the destined accomplishment of all things, and all the ways (in which things may be accomplished.)*

46. ἀναπέμπει. ‘*Tibi suaves dædala tellus*

‘*Submittit flores.*’

*Lucret. i.* 7.

‘*Vinea submittit capreas non semper edules.*’

*Hor. Sat. II. iv.* 43.

47. So the priestess of Delphi says, *Herod.* i. 47,—  
οἶδα δ' ἐγὼ ψάμμον τ' ἀριθμὸν καὶ μέτρα θαλάσσης.

50. *But if I may consider myself a match for* (may contend with) *even a wise god.*

ἀντιφερίζειν properly governs a dative case; as,—

Ἥφαιστ' οὗ τις σοί γε θεῶν δύνατ' ἀντιφερίζειν. *Hom. Il.* XXI. 357.

And Hesiod,—

τῷ δ' ἐτ' ἀπ' αἰῶνος κακὸν ἐσθλῷ ἀντιφερίζει. *Theogon.* 609.

There is therefore a blending of two constructions in this verse of Pindar. παρά means *in comparison of*; a sense which Matthiæ, §. 588, omits in his account of this preposition, though he quotes several passages in which this sense is required: e. g. *Plat. Apol.* p. 28. c. τοσοῦτον τοῦ κινδύνου κατεφρόνησε παρά τὸ αἰσχρὸν τι ὑπομείναι, which he falsely translates 'potius quam;' and *Thucyd.* i. 23,—ἡλίου ἐκλείψεισιν πυκνότεραι παρά τὰ ἐκ τοῦ πρὶν χρόνου μνημονευόμενα ξυνέβησαν; where he says that παρά is put for ἦ, though, §. 455, he says it is used in this passage for 'præter.' *Vid. Jelf's Gram.* 637.

ὥστε μητὲ τὸν Δαρείου (στόλον) τὸν ἐπὶ Σκύθας παρά τούτου μηδὲν φαίνεσθαι. *Herod.* VII. 20.

53. *To the most beautiful district, dedicated to Jupiter Ammon.* The Scholiast quotes a poet called Φαῖστος, who in his *Λακεδαιμονικά* says,—

Ζεῦ Διβυῆς Ἄμμων κερατηφόρε κέκλυθι μάντι.

Though Jupiter Olympius was worshipped at Cyrene, yet the whole district in which that town stood was sacred to Jupiter Ammon.

— κᾶπος is similarly used, *Ol.* III. 24,—

τούτων ἔδοξεν γυμνὸς αὐτῷ κᾶπος.

54. ἀρχέπολις, *mistress of a state.* By the island population is meant the colony from Thera.

55. *On a hill surrounded by plains.* Cyrene has already been described, *Pyth.* IV. 7, as,—

εἰάριματον πόλις ἐν ἀργάεντι μαστῷ.

— νῦν, *for the present*; in opposition to what shall take place when the Theran colony arrives. *Libya, the queen*, (of course she is here personified) *who rules over wide plains.*

56. *Where she (Libya) shall immediately give to her (Cyrene) a share of her land, to belong to them in common (συντελέθειν,) and by legitimate right.*

58. *νήποιον, unrewarded, i. e. unproductive.*

59. *τόθι, there.*

60. Aristæus was famous for skill in agriculture, the cultivation of trees, the rearing of cattle, &c. He is properly, therefore, described as delivered at his birth to the Earth and the Seasons, on whose wholesome influence the productions of the Earth depend. The Earth was also the parent of Creusa, mother of Hypseus; and so was ancestress to Aristæus, in the fourth degree.

62. *ἐπιγονίδιον, i. e. ἐπὶ γούνασι.* Dissen cites the following instances of similar construction.

*αἰθερία δ' ἀνέπτα. Eur. Med. 440.*

*ἡ θαλάσσιον ἐκρίψατ'. Soph. Œd. Tyr. 1411.*

*ἐπιδέμμιος ὡς πέσοιμ' ἐς εὐνάν. Eurip. Hecub. 927;*

where Porson with questionable taste reads *ἐπιδέμμιον.*

64. (As beneficent as) *Jupiter and the holy Apollo; the most propitious (ἄγχιστος, 'præsentissimum,) delight.* Müller says, that the word 'Phœbus,' *the bright—the pure*—expresses the peculiar nature of Apollo; and he adds—"therefore Phœbus is often emphatically "called the *pure and holy, ἄγνος θεός.*" That any god might be called *holy*, is obvious; that Apollo was pre-eminently so called, I do not know: though, since *fire* was the great purifier, it was a very appropriate epithet of Apollo; as,—

*καλούμεν αὐγὰς ἡλίου σωτηρίου,*

*ἄγνόν τ' Ἀπόλλω φυγάδ' ἀπ' οὐρανοῦ θεόν. Æsch. Supp. 213.*

65. (For the latter, *i. e.* the cattle, *τοῖς μὲν, subaud. μήλοισ*) *to call him Agreus and Nomius; for the former, (i. e. men) Aristæus, (i. e. the kindest.)*

66. *ἔντυεν, stimulated—literally, armed—Apollo.*

*ἐν πολέμῳ κείνα θεὸς ἔντυεν αὐτοῦ*

*θυμὸν αἰχματάν.*

*Nem. ix. 36.*

*ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς. Æsch. Agam. 745.*



67. *The operations of the gods are swift, and the roads (they take to the accomplishment of their purposes) short, when they are in earnest. That day saw that thing (i. e. the marriage of Apollo and Cyrene,) accomplished; (literally, that day arbitrated that matter.)*

— ἤδη ἐπειγομένων, literally, *when they are now in the act of hastening.*

71. *Telesicrates has exalted (literally, united) her (i. e. Cyrene) to prosperous fortune.*

κράτει δὲ προσέμιξε δεσπότην. *Ol. I. 22.*

73. *ἀνέφανε, has glorified.*

ἄρμασί τε γλαφυροῖς ἄμφαυε κυδαινῶν πόλιν. *Nem. IX. 12.*

77. *To speak with brevity and elegance (βασιὰ ποικίλλειν) on an extensive subject, (is to speak in a manner worthy of) the attention of the wise; and is the greatest merit (ἔχει κορυφάν) equally in all other things: the seven-gated Thebes of old acknowledged that Iolaus, amongst others (καὶ,) respected this (moderation; i. e. Iolaus was restored to life, but only for a short time;) for, after killing Eurystheus with the edge of the sword, they buried him under the earth beneath, in the tomb of (his grandfather) the charioteer Amphitryon; i. e. he was soon buried.*

80. ἐπτάπύλοι. The number of gates which a city possessed indicated confidence in its strength, and defiance of its enemies; for, in periods of perpetual violence, strong cities alone could venture to expose themselves to additional hazard, by an unnecessary number of gates.

The story of Iolaus is variously related;—some say that Jupiter restored him to life for one day, after he had been dead some time, that he might kill Eurystheus, who was oppressing the Heraclids: the other story is, that Jupiter restored him when old to youthful vigour for a short time, to accomplish the same purpose: the latter of these stories is probably intended by Pindar, because he has made no mention of the death of Iolaus. It is observable, that Pindar places the defeat and death of Eurystheus at *Thebes*, not in *Attica*. Müller discusses this matter, in his *History of the Dorians*, I. III. 3.

81. σύνδικός τ' αὐτῷ Ἰολάου τύμβος. *Ol. IX. 98.*

H h

83. γένος, of the race.

'Augustus Cæsar Divi genus.' *Virg. Æn.* vi. 793.

Amphitryon was buried at the Prætan gate of Thebes.

85. *At one birth.* Hercules was said to be the son of Jupiter; and Iphicles, the son of Amphitryon.

87. *The man must be a fool, who does not apply his mouth to (i. e. sing of) Hercules.*

φέροις δὲ Πρωτογενείας ἄστει γλῶσσαν. *Ol.* ix. 41.

— κωφός seems primarily to have meant *blunt—dull*—as, κωφὸν βέλος. Hence, metaphorically, *dull of understanding*, as it is in the text. It is most commonly applied to the sense of *speech*, or *hearing*.

88. Μετώπα πλάξιππον ἂ Θήβαν ἔτικτεν, τῆς ἐρατεινὸν ὕδωρ πίομαι.  
*Ol.* vi. 84.

— ἀέ, a form recognised by Hesychius, for αἰί.

89. *To them I will sing a triumphal song, having received a perfect good, according to my prayer: as,—*

θεὸς ἅπαν ἐπὶ ἐλπίδεσσι τέκμαρ ἀνύεται. *Pyth.* ii. 49;

*according to his wishes.* Pindar had prayed for the success of Telesicrates.

90. *By the bright light of the Graces, he means poetic inspiration.*

92. This verse should certainly be applied to Telesicrates; and therefore Böckh's emendation of φνγόντ' (which ought, of course, to be φνγόνθ', since it is followed by an aspirate,) and Dissen's further alteration of τάνδε to τόνδε, should be adopted. The Scholiast, though he read φνγόν, rightly considered Telesicrates to be the subject of the verse; but he strangely misunderstood the construction, for he fancied that Pindar was here speaking in the character of Telesicrates. He very appositely quotes Pindar's words—

νικώμενοι γὰρ ἄνδρες ἀγρυξία δέδενται

οὐ φίλων ἐναντίον ἐλθεῖν, *Fragm. Inc.* 150,

as an illustration of σιγαλὸν ἀμαχανίαν, to which may be added—  
νόστον ἔχθιστον καὶ ἀτιμωτέραν γλῶσσαν καὶ ἐπικρυφον οἶμον. *Ol.* viii. 69. Construe—*I say that this man glorified his native city thrice, (by gaining victories) at Ægina and Megara, having by*

*valiant exertion escaped ignominious defeat* (literally, *silent distress*; that contemptuous silence, in which the name of a beaten man is passed over.)

92. ἀγών' ἐπιχώριον νίκαις τρισσαῖς, Ἀριστόμενες, δάμασσας ἔργῳ.  
Pyth. VIII. 79.

93. *Therefore let every citizen, whether friend or foe, at all events not disparage* (literally, *obscure*) *that which has been nobly done in the public cause, despising the saying of Nereus, the aged sea-god.*

ἐγὼ δὲ ἴδιος ἐν κοινῷ σταλαίς. Ol. XIII. 49.

94. κρυπτέω.

τὸ λαλαγήσαι ἐθέλων κρύφον τε θέμεν ἐσλῶν καλοῖς  
ἔργοις. Ol. II. 97.

ἔστι δὲ τις λόγος ἀνθρώπων, τετελεσμένον ἐσλὸν  
μὴ χαμαὶ σιγῇ καλύψαι. Nem. IX. 6.

98. By the *anniversary solemnities of Pallas*, he means the sacred games in honour of her, held at Cyrene.

— ὡς ἐκάστα, *each for herself*, (according as she was either married, or) *a virgin, secretly* (ἄφωνοι) *wished you to be her husband, or son-in-law.*

As these games were in honour of Pallas, *the armed*, the candidates probably contended in arms; and women were not excluded from witnessing them, particularly as they were the priestesses of the worship of Minerva. It is probable also that Cyrene had imported the Dorian custom of having games in which women contended.

101—2. *At the games of Cyrene, dedicated to Jupiter Olympius, and the Earth.* Creusa, the grandmother of Cyrene, was daughter of Terra.

103. *But an ancient glorious legend of your ancestors also exacts a debt of me, eager as I am to slake my poetic thirst, so that I may raise it up anew; i. e. may awaken the memory of the glory.*

Hermann reads ἀοιδᾶν διψᾶδ'—παλαιᾶν δόξαν. By *τις*, he understands Telesicrates to be meant;—a very forced and unnatural supposition: nor is ἀοιδᾶν διψᾶδα, *a thirsty song*, very intelligible: worst of all seems his interpretation of πρᾶσσει χρέος ἐγείραι, *compels me to awaken a debt.*

103. ἰδρῶ ἀπεψύχοντο πλον τ' ἀκέοντό τε δίψαν. *Hom. Il. xxii. 2.*

104. στέφανοι πράσσοντί με τοῦτο θεόδματον χρέος. *Ol. III. 6.*

ἀνάγει φάμαν παλαιὰν

εὐκλέων ἔργων· ἐν ὕπνῳ γὰρ πέσεν· ἀλλ' ἀνεγειρομένα χρώτα λάμπει.

*Isthm. III. 40.*

105. The name of the Libyan woman who dwelt at Irasa was, according to the Scholiast, Barca or Alcëis. By οἰοί, is really meant Alexidamus.

106. μετά, *going after*, i. e. *to gain*; as, *Odys. i. 183*,—

πλεὼν ἐπὶ οἴνοπα πόντον ἐπ' ἄλλοθρόους ἀνθρώπους

ἐς Τεμέσην μετὰ χαλκόν.

108. σύγγονοι is used, as Pindar often uses the word, for συγγενεῖς.

109. τερπνᾶς δ' ἐπεὶ χρυσοστεφάνοιο λάβεν

καρπὸν Ἥβας.

*Ol. vi. 57.*

110. *Vid. v. 37.*

111. φυντεύων, *contriving—trying to procure.*

τῆ δαιδάλῳ δὲ μαχαίρᾳ φύτεvé οἱ θάνατον. *Nem. iv. 59.*

113. Pindar mentions only 48 out of the 50 daughters of Danaus, omitting Hypermnestra, who spared Lynceus, and Amymone, of whom Neptune became enamoured and rescued from the punishment which visited the rest of the sisterhood.

— ἐλείν, *overtook them.*

115. θῆκε δρόμῳ σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει. *Nem. x. 48.*

116. γαμβροί, *suitors.*

117. Thus (*Antæus*) the Libyan, matching her daughter, offered her a bridegroom: having gorgeously arrayed her, he placed her at the end of the race-ground, to be the prize; (literally, to be the highest perfection.)

118. γραμμῆ means the line drawn across the course, which marked the end of the race. Pindar uses στάθμη with a similar sense, *Nem.*

VI. 7.—οἷαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν. *Eurip. Ion*, 1514,—παρ' οἷαν ἤλθομεν στάθμην βίου. So Horace uses the equivalent term 'linea' metaphorically,—'Mors ultima linea rerum est.' *Epist. I. XVI. ult.*

120. We have seen that Pindar uses ψάω, θίγω, ἄπτομαι, with a dative. ἀμφὶ ψάσειε, *should catch in his arms.*

121. φύγε=ἦνε, ἐτέλεσε.

122. χειρὸς ἐλὼν, *taking her by the hand.* Words of *taking, holding, &c.* govern the substantive in the genitive, if it means a *part* only of the whole thing taken, or held; as, ἔλαβε ξίφος κόπης;—but you could not say ἔλαβε ξίφους.

123. Νομάδων, *the Libyans of Irasa.* μέχρι τῆς Τριτωνίδος λίμνης ἀπ' Αἰγύπτου νομάδες εἰσὶ κρεοφάγοι τε καὶ γαλακτοπόται Λίβυες. *Herod. IV. 186.*

125. *He had previously received many wings of victories; i. e. crowns.* So *Olymp. XIV. 24*,—

ἔστεφάνωσε κυδίμων ἀέθλων πτεροῖσι χαίταν.

---

## ARGUMENT OF THE TENTH PYTHIAN ODE.

---

This ode has a peculiar interest, inasmuch as it is the earliest of Pindar's productions, having been written by him when he was but twenty years old, B. C. 502. (*Vid. Introduction, p. 82.*)

It commemorates a victory gained in that year, Pythiad 22, by a young Thessalian, named Hippocles, or Hippocleas, (for the name was written both ways,) in the race of the *δίαυλος*, for boys. The ode was composed at the request of the Aleuadæ, who had the supreme power at Larissa, in which town Böckh thinks it was sung. Dissen thinks it was recited at Pelinna, or Pelinnæum, in Thessaly, the native town of Hippocles. The poet begins by speaking of Lacedæmon and Thessaly being blest, because both were ruled over by the family of Hercules, from whom the Aleuadæ sprang. The glory of a Pythian victory demands the song. It was Phœbus, and natural ambition, that prompted Hippocles to imitate his father, who had gained a Pythian and Olympic victory. May the family meet with no reverse! (*v. 21.*) They have gained the utmost glory that man ought to desire; heaven cannot be scaled by mere man; nor can mere man reach the land of the Hyperboreans—but the demigod Perseus (the ancestor of the Aleuadæ) effected this. The Hyperboreans are a happy and innocent people, living in the midst of dance and song; nor are they afflicted by disease or old age: their brows are enwreathed with bay; nor are they vexed by war. (*v. 41.*) Perseus, by divine aid, visited this land: but the gods can do anything! (*v. 50.*) The poet then checks himself in his long digression, (which however commemorates the deeds of the ancestors of the Aleuadæ,) and returns to Hippocles, whom he hopes by his song to make an object of admiration to young and old. (*v. 58.*) He warns him not to be puffed up by success, for man cannot foresee future events. (*v. 63.*) He concludes with acknowledging that he composed this triumphal hymn at the request of Thorax, the Aleuad, whom together with his two brothers (Eurypylus and Thrasydæus) he praises, as the excellent rulers of their hereditary dominions.

Twenty years after this ode was written, the Aleuadæ took part with Xerxes in his invasion of Greece; and Pindar certainly would not have panegyricized men who betrayed the liberties of their country.

## NOTES ON THE TENTH PYTHIAN ODE.

---

1. Horace unites Thessaly and Lacedæmon in a similar manner:—

‘ Me nec tam patiens Lacedæmon,

‘ Nec tam Larissæ percussit campus opimæ.’

*Od. I. VII. 10.*

4. (In thus speaking of Lacedæmon and Thessaly conjointly,) *what am I uttering out of place—not to the purpose? Nothing: for a Pythian victory, and (the glory arising in consequence to the town) Pelinnæum calls aloud on me, as well as (the desire to commemorate the common heroes of either country,) the Aleuadæ.*

— ἀπίει. ἄπυεν βαρύκτυπον Εὐτρίαιναν. *Ol. I. 72.*

7. οἷτε πόνων ἐγείσαντο. *Nem. VI. 25.*

τὸ δ' ἐμὸν

οὐκ ἄτερ Διακιδᾶν κέαρ ὕμνων γέυεται. *Isthm. IV. 19; makes trial of.*

8. στρατός is here used, as it often is by Pindar, for *people*. *The valley of Parnassus proclaimed him victor, amongst the young racers in the διαυλος, to the assembly of neighbouring people.*

Hermann reads στρατῶ περικτιόνων θ' ὁ. The second foot of the corresponding line in every other strophe, and antistrophe, is an iambic; and his emendation should be adopted.

10. *But since every ending and beginning of human actions (i. e. all human actions) is rendered successful by the aid of heaven, undoubtedly (που γε) he has accomplished this victory through your counsels and care, oh Apollo.*

— γλυκὴ αὔξεται, *becomes sweet*. The word αὔξειν is often used in this way. Plato, *Protag.* 327. c,—οὗτος ἂν ἐλλόγμος ἠύξῃθη. Demosthenes, *Olynth.* 2. 19,—οἷς πρότερον παρακρούμενος μέγας ἠύξῃθη. Dissen appositely quotes *Anthol. Gr.* vol. 1. p. 161, Jacobs,—

ἀνθ' ὧν εὐνδρον, Νύμφαι, τόδε δῶμα γέροντος  
 αὔξετε, Πάν, γλαγρόν· Βάκχε, πολυστάφυλον.

*Leonid. Tarent. Ep. 30.*

12. The Scholiast takes ἐμβέβακεν to be active, in which he is followed by Böckh;—*made him follow*. But an active sense of the præterite βέβηκα is, I believe, not to be found elsewhere: and it seems safer with Dissen to take τὸ συγγενές as the accusative;—*as for his natural inborn virtue, he treads in the steps of his father*.

13. Παλλάδα περσέπολιν δεινὰν θεὸν ἐργεκίδοιμον  
 κλήζω πολεμαδόχον ἀγνάν. *Stesichor. Fragm. 14. Gaisford.*  
 ἃ μὲν Ἀθηναίαν πολεμαδόκον, ἃ δ' Ἀφροδίταν,  
 ἃ δὲ τὸν Ἀλκείδαν, ἃ δ' ἀφόβητον Ἄρη.  
*Anthol. Gr. vol. II. p. 100. ep. 19. Antip. Thessalon.*

15. *And the contest held beneath the rock of Cirrha, which is surrounded by fertile meadows, rendered Phricias victorious*. Hermann seems undoubtedly right in considering Phricias (i. e. *the long-maned*) to be the name of the horse of Hippocles; particularly as Eustathius says that Pindar applied the epithet κρατησίποδα to a horse. Dissen, Böckh, and others, follow the Scholiast in regarding Phricias as the name of the father of Hippocles.

21. *May God be kind in disposition (towards them.)*

Such is the sense given to the words θεὸς εἴη ἀπήμων κέαρ, a sense, however, which the words cannot bear. Hermann is right in proposing οἶος, for εἴη—*God alone is free from all trouble; but the man also is happy and renowned, who, &c.*

22. σοφοῖς, *by poets.*

25. ‘Secundis vero suis rebus volet etiam mori; non enim tam cumulus bonorum jucundus esse potest, quam molesta discessio. Hanc sententiam significare videtur Laconis illa vox; qui cum Rhodius Diagoras Olympionices nobilis uno die duo suos filios victores Olympiæ vidisset, accessit ad senem, et gratulatus, *Morere Diagora*, inquit, *non enim in cælum ascensurus es.*’ *Cic. Tuscul. Disput. I. 46.*

28. οὐδ' ἀκράντοις ἐφάψατ' ὧν ἔπεσι. *Ol. I. 86.*  
*Vid. Pyth. IV. 296, note. IX. 120, note.*



28. *περαίνει*, *these he carries out to perfection*, (literally, *to the most distant point of navigation*;) more fully expressed, *Ol.* III. 43,—  
*νῦν γε πρὸς ἑσχατιὰν Θήρων ἀρεταΐσιω ἰκάνων ἄπτεται*  
*οἴκοθεν Ἡρακλέος σταλᾶν.*

29. *ναυσὶ δ' οὔτε πεζός.* *Vid. Pyth.* VI. 48, *note*; and *v.* 41, *infr.*

29, 30. Pindar contradicts the assertion contained in these two lines, by his 3rd Olympic ode, where he describes the journey of Hercules to the Hyperboreans. We must remember that the present was amongst his earliest poems.

— *θαυματάν.* *Vid. Ol.* I. 28, *note.*

— *ἄγών* seems to have meant, primarily, an assembly of people, in which sense it is here used; 2. a place where men or things are assembled; 3. a contest, or game, that took place in an assembly.

31. Perseus went to feast at the fabled land, carried neither *by land nor sea*, but by the winged sandals, which he got from the Nymphs. There seems no necessity for construing *δῶματα*, as Böckh does, *the temple of Apollo.*

33. *ἐπιτόσσαις*, *having come upon them.*

*ἐν δ' ἄρα μηλοδόκῳ Πυθῶνι τόσσαις ἄϊεν ὁ ναοῦ βασιλεύς.*

*Pyth.* III. 27; *vid. Pyth.* IV. 25.

*Φοῖβος Ὑπερβορείοισιν ὄνων ἐπιτέλλεται ἱροῖς.* *Callim. Frag.* 187; and 188,—

*τέρπουσι λιπαρὰ Φοῖβον ὄνοσφαγίαι.*

Müller, *Hist. Dor.* II. IV. 6, says of the Hyperboreans,—“The strangest account is that of Pindar, that whole hecatombs of asses were sacrificed at these festivals: this however is borrowed from one of the sacred rites of Delphi, where asses were sacrificed at the Pythian festival.”

35. *εὐφάμιας*, *hymns of praise and thanksgiving.*

*φροῦδαί σοι θυσίαι χορῶν τ'*

*εὐφημοὶ κέλαδοι.*

*Eurip. Troad.* 1071.

36. *He is amused, beholding the wanton sport of the rearing asses.*

37. Böckh, Benedict, and Müller, construe this verse,—*the Muse is not estranged from their manners*: but surely it is impossible to interpret ἀποδαμῆ ἐπὶ τρόποις in such a way. Dissen takes the words τρόποις ἐπὶ σφετέροισι by themselves, and interprets them,—*in accordance with the manners of the people*. He quotes *Pyth.* I. 36,—

ὁ δὲ λόγος  
ταύταις ἐπὶ συντυχίαις δόξαν φέρει.

I would rather construe τρόποις ἐπὶ σφετέροισι, *being set over—presiding over, influencing—their character*.

38. χοροὶ δονέονται.

‘Cum quibus illa choros lucis agitabat in altis.’

*Virg. Georg.* IV. 533.

43. *Avoiding* (i. e. by their blameless life not incurring) *divine vengeance, that is severely just*.

τὰ σκληρὰ γάρ τοι, κἂν ὑπέρδικ’ ἦ, δάκνει. *Soph. Ajax*, I 119.  
τάδ’ ἂν δικαίως ἦν, ὑπερδίκως μὲν οὖν  
τοσῶνδε κρατῆρ’ ἐν δόμοις κακῶν ὄδε  
πλήσας ἀραίων, αὐτὸς ἐκπίνει μολῶν. *Æsch. Agam.* 1396.

44. θρασεῖα πνέων καρδία, *breathing valour*. The proper construction would be καρδίαν, as,—

ἄσπονδόν τ’ ἀρὰν  
φίλοις πνέουσιν. *Æsch. Agam.* 1235.

κάρτ’ ἐμοὶ πνέων χάριν. *Ibid.* 1206.

θυμὸν ἐκπνέων. *Eurip. Bacch.* 620. ἐξ ὕπνου κότον πνέων. *Æsch. Choëph.* 33.

46. *And* (it is no wonder that he penetrated to the land of the Hyperboreans, for) *he slew the Gorgon*.

47. νασιώταις, *the islanders of Seriphos*.

Περσεὺς ὅποτε τρίτον ἄνυσσεν κασιγνητᾶν μέρος,  
εἰναλία τε Σερίφφ λαοῖσί τε μοῖραν ἄγων. *Pyth.* XII. 11.

— δρακόντων φόβαισιν.

‘Tisiphoneque impexa feros pro crinibus angues.’

*Tibull.* I. III. 69.

48. *But nothing seems to me to be incredible, so as to wonder at it, if the gods have performed it. Stop your oar, (oh Muse;) and fasten the anchor speedily to the bottom, dropping it from the prow, so as to be the protection against projecting rocks.*

The meaning is, that it is time to end this long digression; which is, however, allowable, since the Muse, like the bee, loves to wander, and culls sweets from every flower.

51. ἀκμάν τε δεινοτάτων σχάσαις ὀδόντων. *Nem.* IV. 63. σχάσον δὲ δεινὸν ὄμμα, καὶ θυμοῦ πνοάς. *Eurip. Phœniss.* 454: on which verse the Scholiast says,—ἡ μεταφορὰ ἀπὸ τῶν ἐρεσσόντων, σχάσαι γὰρ τὸ ἐπισχεῖν τῶν κωπῶν τὴν εἰρσίαν.

52. χοιράς, which is more commonly used as a substantive, signifying *a rock*, is here used properly as an adjective, in the sense of *hard and swelling*. In the plural number it signified *hard glandular swellings*. There seems no reason to doubt the propriety of deriving the word from χοῖρος, *that stands up like a hog's back*. λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα. *Æsch. Eumen.* 9; which may be compared with Virgil, *Æn.* I. 110,—‘*Dorsum immane mari summo.*’ The student who wishes for a more profound etymology, may consult Mr. Donaldson’s *New Cratylus*, p. 362.

It is remarkable that the word ‘*scrofula*,’ *glandular swelling*, comes from ‘*scrofa*,’ *a sow*; which word is connected with ‘*scrupus*,’ *a rough stone*.

54. ὄτε, ‘*sicut.*’ A form much used by Pindar;—ὄτ’ ἀπὸ τόξου ἰείσ. *Nem.* VI. 29. ὕδατος ὄτε ῥοὰς φίλον ἐς ἄνδρ’ ἄγων. *Nem.* VII. 62. τετραόροισιν ὄθ’ ἀρμάτων ζυγοῖς. *Id.* 93. χθῶν ὄτε φοινικίοισιν ἄθησεν ῥόδοις. *Isthm.* III. 36.

‘*Floriferis ut apes in montibus omnia libant,*

‘*Omnia nos itidem depascimur aurea dicta.*’ *Lucret.* III. 11.

‘*Ego apis Matinæ*

‘*More modoque*

‘*Grata carpentis thyma per laborem*

‘*Plurimum circa nemus uvidique*

‘*Tiburis ripas operosa parvus*

‘*Carmina pango.*’

*Hor. Od.* IV. 11. 27.

55. *Since Ephyræans sing my song.* The chorus was composed of boys from Ephyra, the older name of the city Cranon.

τὸ μὲν ἄρ' ἐκ Θρήκης Ἐφύρους μετὰ θωρήσσεσθον.

*Hom. Il. XIII. 301.*

On which verse the Scholiast says,—ἐπὶ τοὺς Ἐφυραίους πάλαι καλουμένους, νῦν δὲ Κρανωναίους.

56. προχεόντων. ἐπὶ θρηῖνόν τε πολύφαμον ἔχεαν. *Isthm. VII. 58.*

ἢ τε θαμὰ τρωπῶσα χέει πολυχηέα φωνήν. *Hom. Odys. XIX. 521.*

57. Hermann objects to the use of the definite article with a proper name, and reads τὸν Ἴπποκλέα σ', *you, the son of Hippocleas*; but this introduction of the second person is extremely awkward, and it is highly improbable that Hippocleas should have had a father of the same name.

58. ἔκατι. *Vid. Pyth. v. 9, note.*

59. μέλημα.

*'Puellis*

*'Injiciat curam querendi singula.'* *Hor. Sat. I. VI. 31.*

60. ὅτι τὸ βούλεσθαι μ' ἔκνιζε. *Eurip. Iphig. Aul. 330.* Ἀρίστωνα ἔκνιζε ἄρα τῆς γυναικὸς ταύτης ὁ ἔρωσ. *Herod. VI. 62.* ἀδεία δ' ἔνδον νιν ἔκνιξεν χάρις. *Isthm. v. 50.* In this last passage, ἔνδον has the force of ὑπὸ, in ὑπέκνισε. κνίξω properly means *to scratch*; thence, *to agitate*.

61. *But let every man hold fast (σχήθῃ) the object of his present (τὰν πὰρ ποδός) anxious and eager desire (ἀρπαλέαν φροντίδα,) if perchance he shall have gained (τυχῶν κεν) what he strives (literally, jumps) to gain: i. e. let a man be contented with such objects of desire as he has gained.*

— ὀρούω means properly *to rush at*; thence, *to desire*. κλέος ὄρουσαν ἐλέσθαι. *Ol. IX. 101.* The word may be compared with ὀρέγομαι, which means *to stretch after*; thence, *to desire*.

— τῶν. The construction of the sentence, if fully expressed, would be—τυχῶν ἐκείνων ὧν ὀρούει τυχεῖν.

62. τυχῶν κεν is equivalent to εἰ τύχοις. When a participle is construed with ἄν, it is to be resolved into the finite verb, with εἰ. γόνιμον δὲ ποιητὴν ἂν οὐχ εὔροις ἔτι ζητῶν ἄν, i. e. εἰ ζητοῖς. *Aristoph.*

Ran. 96. *ἄν* is also sometimes so used with an adjective, when the participle is understood. εἶναι τῶν δυνατῶν ἄν κρίναι. for ἐκείνων, οἱ ἄν δυνατοὶ εἶεν. *Plato, Rep. ix. 577. b.* Matthiæ, in his Grammar, 598. *b.* gives many instances of this usage of *ἄν*. But he quotes passages, which clearly require different explanations, as if they fell under the same law. In the passage νομίσατε, τό τε φαῦλον καὶ τὸ μέσον καὶ τὸ πᾶν ἀκριβῆς ἄν συγκραθὲν μάλιστ' ἄν ἰσχύειν. *Thucyd. vi. 18*; it is plain that ἄν συγκραθὲν is equivalent to εἰ συγκραθείη, if they were combined. But he also quotes from Demosthenes, *Olynth. iii. p. 30*, —χωρὶς τῆς περιστάσης ἄν ἡμᾶς ἀσχύνης, εἰ καθυφείμεθα—where certainly περιστάσης ἄν does not mean εἰ περισταίη, but, as Matthiæ himself says, ἠπερίεσθη ἄν, which would have surrounded—covered us. (*Vid. Arnold, Greek Gr. §. 1156.*) In this case, *ἄν* is not equivalent to *εἰ*, but retains its peculiar power, when construed with an aorist, of giving it the sense of the preterpluperfect subjunctive, as in another instance given by Matthiæ, from *Isocr. Panath. 245*, —πρὸς ἅπαντα τὰ δικαίως ἄν ῥηθέντα, i. e. ἂ ῥηθείη ἄν δικαίως, which would have been justly alleged.

62. ἀρπαλίαν. *Vid. Pyth. viii. 65, note.*

63. ' Prudens futuri temporis exitum  
' Caliginosa nocte premit deus,  
' Ridetque si mortalis ultra  
' Fas trepidat; quod adest, memento  
' Componere æquus.' *Hor. Od. III. xxix. 29.*

— But it is impossible by conjecture to foreknow other things for a year; i. e. what will happen in the course of a year.

64. According to Eustathius, *προσηνής* is derived from *ἡύς*, and means *kind—gentle—grateful*, as it does in the present passage. Herodotus uses it in the sense of *adapted—fit for*. οὐδὲν ἥσσον τοῦ θαλάμου τῷ λύχνῳ προσηνής. *ii. 94.* Thucydides uses it in the sense of *acceptable—pleasing—ὡς ἐκάστοις τι προσηνὲς λέγοντες*. *vi. 77.*

— *ποιπνύων* has been variously derievrd from *πονέω* and *πνέω*. Buttman rejects *πονέω*, as an impossible form to be the root of such a word, and adopts *πνέω*, supporting the derivation by the analogy of *ποιφύσσω*, which certainly is connected with *φυσάω*. According to this, the original meaning of the word must have been *to breathe*

*hard*. Homer uses the word in the sense of *being busy—bustling—about a thing*. *Il.* i. 600,—ὡς ἴδον Ἥφαιστον διὰ δώματα ποιπνύοντα. And *Odys.* xx. 149,—ἀγρείθ', αἱ μὲν δῶμα κορήσατε ποιπνύσασαι. Pindar gives it an active sense,—*busy about*, i. e. *anxiously trying to gain*.

65. ὃ Φίντις, ἀλλὰ ζεῦξον ἠδὴ μοι σθένος ἡμιόνων. *Ol.* vi. 22. *Vid. note*. Böckh unnecessarily and fancifully explains τετράορον by the fact, that the ode consists of *four systems of strophes, antistrophes, and epodes*. It is merely an epithet of ἄρμα.

66. εἴ με φιλοῦντα φιλεῖς διττὴ χάρις. *Epigr. Incert.*

67. ἐν βασάνῳ, *by trial*; properly, *touchstone*; hence, *examination, proof*; and as examination was often performed by torture, it means *torture*; and βασανίζω means to *examine, or torture*.

'Scilicet ut fulvum spectatur in ignibus aurum,

'Tempore sic duro est inspicienda fides.'

*Ovid. Trist.* I. v. 25.

Dissen quotes Bacchylides,—Ἀνδία μὲν γὰρ λίθος μανύει χρυσόν· ἀνδρῶν δ' ἀρετὰν σοφία τε παγκρατῆς τ' ἐλέγχει ἀλάθεια. *Fragm.* 21. *Bergk.*

68. *And so a sincere heart shines brighter, (when put to the proof.)*

69. The two brothers whom Pindar unites in his panegyric of Thorax, were Eurypylus and Thrasydæus. Μαρδόμιος καλέσας τὸν Δηρισσαῖον Θάρηκα, καὶ τοὺς ἀδελφεοὺς αὐτοῦ Εὐρύπυλον καὶ Θρασυδήϊον, ἔλεγε. *Herod.* ix. 58.

70. *Because, by increasing its glory, they exalt the Thessalian state.* The country of Thessaly, strictly speaking, was divided into four districts, each of which had its own government; but they were sufficiently connected by similarity of laws, and form of rule, to justify Pindar in speaking of *the State* of Thessaly as one.

— κείται, as *Pyth.* viii. 76,—τὰ δ' οὐκ ἐπ' ἀνδράσι κείται, *are not in the hands, or controul of*. Here is another instance of Pindar's using the verb singular with the plural substantive. *Vid. Ol.* x. 5, *note*.

72. *The wise hereditary government of states.* He says πατρώϊαι, because the Aleuadæ inherited the government from Aleuas, the founder of their family.

φροντίδα κεδνήν καὶ βαθύβουλον θώμεθα. *Æsch. Pers.* 142.

ἀφ' ἧς τὰ κεδνὰ βλαστάνει βουλευήματα. *Id. Sept. c. Theb.* 594.

---

## ARGUMENT OF THE ELEVENTH PYTHIAN ODE.

---

Thrasydæus, a boy of Thebes, gained two Pythian victories; one, in the stadium of boys, in the 28th Pythiad, 478, B. C. the year after the battle of Plataeæ. He subsequently gained another in the stadium of men, in the 33rd Pythiad, B. C. 458. The first of these two victories forms the subject of the present ode. His family had previously gained two, so that the one now commemorated was the third; whence he is said to *throw the third chaplet on his paternal hearth*. The first of these family victories was gained in the chariot-race at Olympia (*v.* 46,) as Böckh thinks, not by the father of Thrasydæus, but by some other member of the family: the other victories were gained in the stadium (*v.* 49.)

The poet begins by inviting Semele and Ino, the native deities of Thebes, to the temple of Apollo Ismenius, to commemorate the victory of Thrasydæus. He then makes a digression about Clytemnestra, from *v.* 17 to *v.* 37. Hermann supposes that the tyrants, who, during the occupation of Bœotia by Mardonius, misruled Thebes, had put to death some member of the family of Thrasydæus, on the false accusation that he had attempted the honour of some woman of rank, and so tried to gain the supreme power. Böckh perplexes himself greatly in the attempt to apply the story of Clytemnestra to the family of Thrasydæus, in which he supposes exact counterparts to have existed to Agamemnon, Ægisthus, &c. But Dissen reasonably observes, that there is no need to interpret the meaning of the episode so closely. It is quite sufficient to suppose that Pindar meant in a general way to represent the murders, acts of violence, and the countless evils which naturally arise from a form of government, in which tyrants can indulge their wicked caprices and lusts. During the Persian invasion, Thebes was split into parties, the majority of the citizens siding with the Persians—*μηδίζοντες*. It is only natural to suppose that great anarchy and wrong was the consequence. Hence we may see why the poet, after praising the family of Thrasydæus, and recounting their victories, (*v.* 43—50,) concludes his ode with a celebration of the happiness which the middle orders enjoy above the highest. The ode was sung in the street (*v.* 38,) on the procession to the Ismenium, where Thrasydæus was about to return thanks to Apollo for his victory.



NOTES ON THE ELEVENTH PYTHIAN ODE.

---

1. ἀγυῖαίς, *dwelling amongst*--literally, *in the same street with--the gods.*

2. Leucothea having been changed into a sea goddess, is called *companion of the Nereids*, literally, *inhabitant of the same chamber.* Sophocles, *Œdip. Tyr.* 194, calls the sea, μέγαν θάλαμον Ἀμφιτρίτας.

4. Melia was the mother of Ismenius and Tenerus, by Apollo, and was worshipped in the same temple with Semele, Ino, and Alcmena.

— ἄδυτον, *sacred*; literally, *unapproachable*, save by the holy.

5. περίαλλα, *above all others--especially.*

περίαλλ' ἰαχέων ἐκ στομάτων. *Soph. Œd. Tyr.* 1219.

6. The temple of Apollo Ismenius stood outside the Electran Gate at Thebes: it had an oracle, to which reference is made in this verse. Müller, *Hist. Dor.* II. II. 12.

Dissen thinks that Ἴσμήνιος comes from ἴσημι, and that Pindar here refers to the etymology.

7. *When Apollo now also summons the band of deified women, who are his neighbours, to assemble in a body.*

— ἐπινομον=ἐπιχώριον.

9. ὄφρα κελαδήσετε, *that you may sing the praises of.* The use of the future, instead of the subjunctive, after ὄφρα, is said to be Homeric; *e. g.* *Il.* I. 147,—

ὄφρ' ἡμῖν Ἐκάεργον Ἰλάσσεας ἱερὰ ῥέξας.

*Il.* VI. 308,—

ὄφρα τοι αὐτίκα νῦν δυσκαίδεκα βοῦς ἐνὶ νηΐ  
ἦνις ἠέεστας ἱερεύσομεν.

*Il.* IX. 172,—

ᾄφρα Διὶ Κρονίδῃ ἀρησόμεθ', αἶ κ' ἐλεήσῃ.

He uses *ἵνα* in the same way, *Il.* XXI. 314,—

πολὺν δ' ὀρυμαγδὸν ὄρινε

φιτρῶν καὶ λάων, ἵνα παύσομεν ἄγριον ἄνδρα.

But, in all these passages, the verb is in the subjunctive mood, with the penultima shortened; and in the present passage of Pindar, *κελαδήσετε* is subjunctive, as *Ol.* VI. 23,—

ᾄφρα κελεύθῳ τ' ἐν καθαρᾷ

βάσομεν ὄκχον, ἴκωμαι τε πρὸς ἀνδρῶν

καὶ γένος.

9. ὀρθοδίκαν, *that gives true judgment.*

Themis had once been the presiding deity of the temple at Delphi.

πρῶτον μὲν εὐχῇ τῆδε πρεσβεύω θεῶν

τὴν πρωτόμαντιν Γαίαν, ἐκ δὲ τῆς Θέμιν,

ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἕζετο

μαντείον.

*Æsch. Eumen.* 1.

10. Dissen quotes Sophocles, *Ajax*, 285, for a similar use of ἄκρος, *at the beginning*;—

κείνος γὰρ ἄκρας νυκτός, ἠνίχ' ἕσπεροι

λαμπτήρες οὐκέτ' ἦθον.

12. χάριν, *a song of praise that shall be acceptable.*

13. ἔμνασεν. Hermann reads ἔμνασέ μ'. Böckh renders the word ἔμνασεν, *made famous*; and in this interpretation he is followed by Dissen and Mr. Donaldson. There is no authority for such a sense of the word, and it may be safer to construe it—*Thrasydæus reminded his family (of former victories,) by adding a third.*

14.

πολλὰ μὲν κείνοι δίκον

φύλλ' ἔπι καὶ στεφάνους. *Pyth.* IX. 123.

15. νικῶν, *being victorious.* By *the rich lands of Pylades* is meant Phocis, in which the Pythian games were held. Ovid calls Pylades '*Phocæus*,'—

'Quod fuit Argolico juvenis Phocæus Orestæ.' *Amor.* II. VI. 15.

17. The nurse who, whilst the murder of Agamemnon was going on, rescued Orestes, is thus addressed in *Æschylus*.

τροφὸν δ' Ὀρέστου τήνδ' ὄρω κεκλαυμένην.

ποῖ δὴ πατεῖς, Κίλισσα, δωμάτων πύλας; *Choëph.* 731.

18. Böckh is certainly wrong in thinking the construction to be ἐκ δόλου ὑπὸ χειρῶν, *from the treachery prepared by her hands*. ὑπὸ is used for ὑπ' ἐκ, as,—

ἦλθεν δ' ὑπὸ σπλάγχων ὑπ' ὠδίνος τ' ἐρατᾶς Ἴαμος. *Ol.* vi. 43.

δόλου is put in apposition to χειρῶν, *out of her murderous hands—out of a calamitous stratagem*.

19. Δαρδανίδα is the accusative from Δαρδανίς.

21. πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐψεν. *Hom. Il.* i. 3.

— εὖσκιον. 'Devenere locos lætos et amœna vireta  
'Fortunatorum nemorum sedesque beatas.'

*Virg. Æn.* vi. 638.

22. *Did the fact of Iphigenia being sacrificed on the shores of the Euripus, at a distance from home, provoke her (Clytemnestra) to arouse her vengeance, that displayed itself with a heavy hand?*

25. παράγον, *lead her astray* (from the path of virtue and honour.) *But this is the deadliest sin which a young wife can commit, nor can it be kept secret, through other men's tongues; i. e. it will be divulged.* The certainty that her crime would become known to Agamemnon drove Clytemnestra to anticipate her own punishment, by murdering her husband.

29. *For prosperity entails proportionate envy; (literally, envy no less than itself;)* whereas the humble man (literally, he who has lowly thoughts) utters his violent calumnies in secret (so that you don't hear or notice them.)

30. κενὰ πνεύσας (*having entertained idle thoughts*) ἔπορε μόχθῳ, βραχὺ τι τερπνόν. *Ol.* xi. 93, ψεφηνὸς ἀνὴρ ἄλλοτ' ἄλλα πνέων *perplexed by variety of thoughts—having no fixed purpose.* *Nem.* iii. 41.

32. χρόνον, *after a long time.*

— ἐν Ἀμύκλαις, at Amyclæ. *Vid. Pyth.* i. 65, note.

33. ἀμφ' Ἑλένα. Helen says of herself, *Odys.* iv. 145,—  
 ὅτ' ἐμείο κυνώπιδος εἶνεκ' Ἀχαιοὶ  
 ἦλθεθ' ὑπὸ Τροίην πόλεμον θρασὺν ὀρμαίνοντες.

34. ἔλυσε. ὄφρ' οἰοὶ Τροίης ἱερά κρήδεμνα λύωμεν.

*Hom. Il.* xvi. 100.

This verse, however, is rejected as spurious by Bekker.

34. δόμους ἀβρότατος, *the dwellings of luxury*. The proper expression would be δόμους ἀβρούς. So Euripides, *Phœn.* 1491,—στολίδα κροκόεσσαν ἀνείσα τρυφᾶς, i. e. τρυφεράν. *Bacch.* 388,—ὁ δὲ τᾶς ἡσυχίας βίотος, i. e. ἡσυχος.

Professor Scholefield objects to this interpretation, and prefers ἔλυσε δόμους Τρώων ἀβρότητος, *stripped the horses of their pride*. But does λύειν, with this construction, mean anything but *to deliver—extricate*? He objects to the instances adduced of the word in the sense of *destroying*, when applied to cities, that in those cases it means really *unbinding the fillet*; as in the verse—ὁς δὲ πολλῶν πολίων κατέλυσε κάρηνα, ἧδ' ἔτι καὶ λύσει. *Il.* ii. 117. It is however *not necessary* to understand the word always metaphorically, when so applied, any more than in the common expression λύσε δὲ γυῖα, &c.

34. ὁ δέ, *sc.* Orestes. *Vid.* v. 16.

35. νέα κεφαλά, *when he was but young*.

36. χρονίᾳ σὺν Ἄρει, *by a tardy Mars*; i. e. *vengeance*.  
 φονία δὲ χεῖρ

στάξει θυηλῆς Ἄρεος. *Soph. Electr.* 1422.

37. θῆκεν ἐν φοναῖς, *killed*. Böckh interprets the words—*killed him on the spot where Agamemnon was murdered*; quoting Sophocles, *Antig.* 696,—

ἦτις τὸν αὐτῆς ἀντάδελφον ἐν φοναῖς  
 πεπτῶτ' ἄθαπτον μῆθ' ὑπ' ὤμηστῶν κυνῶν  
 εἶασ' ὀλέσθαι.

But in neither passage is it necessary to give this sense to the expression.

38. *Certainly I have either lost my way amidst the roads which intersect each other.*

Pindar uses ἀμείεσθαι for ἀμείβεσθαι. μακρὰ δὲ ρίψαις ἀμείσασθ' (*to pass*) ἀντίους. *Pyth.* 1. 45. Hermann alters ἀμεισιπῶρον τριόδων

to ἀμεισιπόρους τριόδους, because he doubts, and with reason, the propriety of this use of the genitive, quoting Homer, *Odyss.* ix. 153,—

νήσον θαυμάζοντες ἐδινεόμεσθα κατ' αὐτήν.

39. ὀρθὰν κέλευθον, *the direct road*, in opposition to the *cross road*.

— πῦθέσθαι δ' οὐδέν ἐστ' ἔξω δρόμου. *Æsch. Choeph.* 516; *it is not beside the purpose*.

40. κίονας, ὡς ὅτε θαητὸν μέγαρον, πάξομεν. *Ol.* vi. 2.

41. The MS. reading of this verse is συνέθει παρέχειν, by which the metre is vitiated. Hermann approves the conjecture of Mingarelli,—εἰ μισθῷ γε συνέθει συνέθει is probably right, because the Scholiast interprets it by ὑπέσχον. The reading of the text is due to Böckh.

*It is your place, O Muse, since you have agreed for money to lend your hired voice, to move it in various ways (i. e. to treat of various subjects) and for the present at all events (to apply it) either to his father, who gained a Pythian victory, or to Thrasydæus himself; i. e. not to dwell any longer on a digression.*

42. ὑπάργγυρον. καὶ ταῦτ' ἄθρησον εἰ κατηγγυρωμένος  
λέγω. *Soph. Antig.* 1077.

— παρασσέμεν means, in this passage, simply *to move*; generally it means *to move violently—to disturb*.

οὐ χθόνα παράσσοντες ἐν χερὸς ἀκμῇ. *Ol.* ii. 63.

45. Hermann gives ἐπιφλέγει an active meaning—*inflames me*. But it is safer to give it a neuter sense—*is brilliant*. In *Ol.* ix. 21, we read πόλιν μαλεραῖς ἐπιφλέγων δοιδαῖς; but the word there means *to shed brilliancy on*.

46. *In the first place (τὰ μὲν) being glorious victors in the chariot-race, they gained in former days the glory of speed at Olympia (literally, the swift Olympic ray) in the far-famed contest with their horses.*

48. ἀκτίνα. ἐργμάτων ἀκτῖς καλῶν ἄσβεστος αἰεί. *Isthm.* iii. 60.

49. τε is the apodosis to τὰ μὲν, in v. 46. γυμνὸν is mentioned in opposition to the ὀπλιτοδρομία.

— καταβάντες. ‘*Descendat in campum petitor.*’

*Hor. Od. III. 1. 11.*

— ἤλεγξαν, κ. τ. λ. *they vanquished* (literally, *confuted—put to shame*) *the men of Greece by their speed.*

50. ἐκράτησε δὲ καὶ ποθ’ Ἑλλάνα στρατὸν Πυθῶνι. *Nem. x. 25.*

ἐν περισθενεὶ μαλαχθεὶς παγκρατίου στόλφ. *Nem. III. 16.*

*May I be contented with “the goods the gods provide me,” desiring, in the vigour of my manhood, such things only as are attainable. For since I find that, of all conditions in the state, the middle enjoys the longest prosperity, I despise the lot of kings.* He seems to imply that Thrasydæus was not of an exalted family; but that he moved in that sphere of life, which is best adapted for gaining happiness.

55. *But I am anxious about* (i. e. to commemorate) *those excellencies which* (do not belong to the highest class alone, but) *are equally open to all.* τέταμαι is similarly used, *Isthm. 1. 49,—γαστρι δὲ πᾶς τις ἀμύνων λιμὸν αἰανῆ τέταται.*

αἰεὶ δ’ ἀμφ’ ἀρεταῖσι πόνος δαπάνα τε μάραται. *Ol. v. 15,*

56. If ἄρα is retained, the words φθονεροὶ ἀμύνονται ἄρα must be construed,—*the envious are kept off to their own detriment, i. e. they only hurt themselves.* But this meaning cannot be extracted from the words. The 56th verse is found in a very corrupt state in the manuscripts. Hermann has proposed several emendations: his reading of τᾶνδ’ εἶ, in place of ἄρα εἶ, is very good. *Even the envious are driven away, if a man, after having gained the highest renown in these* (public honours, namely, victory in the games,) *and leading a peaceable life, avoids the hateful insolence* (of high station,) *and at last he will meet gloomy death itself more honourable, bequeathing to his beloved family the most excellent glory of possessions* (κρατίσταν χάριν κτεάνων, i. e. the most glorious possession; namely) *the glory of a good name* (εὐώνυμον χάριν.) Dissen takes these latter words thus—εὐώνυμον χάριν, *an honourable name,* κρατίσταν κτεάνων, *the best of possessions;* as if the superlative could be in a different

gender from the genitive that follows it;—a construction, of which I believe no satisfactory instance can be produced.

57. *σχῆσει* is the conjecture of Thiersch, adopted by Dissen and Böckh. The common reading was *ἔσχευ*. Hermann proposed, though with hesitation, *σχέθεν*.

60. *διαφέρει*, gives renown to, literally, spreads in different directions. ‘*Celeri rumore dilato Dioni vim allatam.*’ *Corn. Nep. Dion.* x. ‘*Ne mi hanc famam differant.*’ *Plaut. Trin.* III. II. 63. ‘*Nam quod rumores distulerunt malevoli.*’ *Teren. Heautontim. Prol.* 16.

63. *Who on alternate days dwelt at the settlement of Therapnæ, and Olympus.* The story of Castor and Pollux is treated at large in the 10th Nemean ode. *παρ’ ἡμαρ*, on alternate days.

*τί γὰρ παρ’ ἡμαρ ἡμέρα τέρπειω ἔχει;* *Soph. Ajax*, 475.

*συνεῖναι δ’ ἐκατέρῳ ἡμέραν παρ’ ἡμέραν.*

*Demosth. con. Neær.* 1360.

The Dioscuri were never separated: both lived and died on alternate days.

‘*Si fratrem Pollux alterna morte redemit,*

‘*Itque reditque viam toties.*’ *Virg. Æn.* VI. 121.

*Κάστορά θ’ ἱππόδαμον, καὶ πύξ ἀγαθόν Πολυδεύκα*

*τοὺς ἄμφω ζωὸς κατέχει φυσίζοος αἶα·*

*οἱ καὶ νέρθεν γῆς τιμὴν πρὸς Ζηνὸς ἔχοντες,*

*ἄλλοτε μὲν ζῶουσ’ ἑτερήμεροι, ἄλλοτε δ’ αὖτε*

*τεθνῶσιν· τιμὴν δὲ λελόγχασ’ ἴσα θεοῖσι.*

*Hom. Odys.* XI. 300.

They were buried at Therapnæ.

“The remarkable circumstance of two brothers living and dying alternately, leads at once to a suspicion of their being personifications of natural powers and objects. This is confirmed by the names in the myth, all of which seem to refer to light or its opposite. *The adorning* (*κάστωρ*, a *κάζω*) is a very appropriate term for the day, whose light adorns all nature; and nothing can be more apparent than the suitableness of *dewy* (*Πολυδεύκης*—*δεύω*) to the night. The brothers may also be regarded as sun and moon.” *Keightley’s Mythology*, p. 432.

## ARGUMENT OF THE TWELFTH PYTHIAN ODE.

---

Midas, of Agrigentum, gained the prize for playing on the pipe twice at the Pythian games; Pythiad 24, B. C. 494, and Pythiad 25, B. C. 490; and once at the Panathenæa. He must have been a performer of extraordinary skill; for on one occasion he broke the mouth-piece (*γλωσσις*) of his instrument, and yet played so admirably without it, as to gain the prize. The present ode was sung on the return of Midas to his native place, Agrigentum, and in a procession. *Vid. Introd. p. 86.*

The poet begins by an address to that town, which he deifies, and bespeaks a favourable reception for his hero, who “has beaten all Greece, on the instrument invented by Minerva.” This leads him to commemorate the circumstances of the invention, which were these:—When Perseus destroyed Medusa, her sister-Gorgons uttered so sad a cry of lamentation, that Minerva immediately invented the pipe, to imitate it. Pindar, in conclusion, warns Midas, that his great success had been gained by dint of great study; whereas the gods can do all things easily, and at once: and it is fitting for man to remember, that he may not always succeed in his undertakings; but whatever heaven grants, with that he must be contented.



## NOTES ON THE TWELFTH PYTHIAN ODE.

---

1. φιλάγλαε, *magnificent*; literally, *fond of splendour*.

2. The Scholiast on *Ol.* 11. 9, says, that Agrigentum was given by Jupiter to Proserpine; but on *Nem.* 1. 13, the Scholiast says of *all Sicily*—δοκεῖ δὲ αὐτὴν (i. e. Σικελίαν) ὁ Ζεὺς εἰς τὸν γάμον Πλούτωνος τοῖς ἀνακαλυπτηρίοις τῇ Φερσεφόνη δωρήσασθαι. By ἀνακαλυπτήρια is meant *bridal presents*, because it was at her marriage that a woman first *unveiled* herself to the gaze of men.

— ἄτε ναίεις must be addressed to the tutelary goddess of Agrigentum.

3. εὐδματον, *adorned with gorgeous buildings*. ᾧ ἄνα, i. e. ἄνασσα =δέσπονα. *Vid. Hermann. Hom. Hym. in Cer.* 58.

4. *Propitiously receive this chaplet of victory from the famous Midas, which he gained at Delphi, with the hearty good-will of gods and men.* δέξαι Μίδα. *Vid. Pyth.* 1V. 21, note.

6. *Which art (i. e. instrument) Pallas of old invoked, imitating the death-lament of the fierce Gorgons, which she heard sent forth from the snaky heads of the unapproachable virgins, uttered in the midst of (literally, accompanied by) their agonizing suffering.*

8. διαπλέξαισα, properly, *interweaving*; hence, *imagining, contriving, representing*.

9. Literally, *by the virgin unapproachable heads of snakes*.

10. λειβόμενον. ἐπὶ θρημόν τε πολύφαμον ἔχταν. *Isthm.* VII. 58.

11. ἄνυσσεν, 'consecit,' *killed*.

ἦ θῆν σ' ἐξανώω γε, καὶ ὕστερον ἀντιβολήσας. *Hom. Il.* XI. 365.

12. The metre requires that λαοῖσι should be a dissyllable. Bäckh maintains that this συνίησις of the syllables is allowable; he produces several instances out of Pindar in support of his opinion.

Hermann however properly objects to these examples, that they are not precisely similar to λαοῖσι; as τετραορίας (τετρωρίας,) *Ol.* II. 5. ἀωσφόρος (έωσφόρος,) *Isthm.* III. 42. αἰδαῖς (ῥδαῖς,) *Nem.* XI. 18. Λαομεδοντίαν. *Isthm.* V. 29. To these he adds the proper names Μενέλας—Ἄρκεσίλας. These instances however do not quite satisfy the exigencies of the case: αἰδαῖς is the only example adduced of αῖ. Though the Attic form (not a contraction) of αἰδή is ῥδή, yet the word αἰδή is never used as a dissyllable by the epic or lyric writers. It is extraordinary that Böckh should quote *Hes. Theog.* 48,—ἀρχόμεναί θ' ὑμνεύσι θεαί, λήγουσαί τ' αἰδήης, because the best reading of that passage is λήγουσί τ' αἰδήης. But though he may not have proved his point, it seems impossible to disturb λαοῖσι, which is really essential to the meaning of the passage. Hermann's original conjecture of ταῖσι, i. e. the Gorgons, is plainly inadmissible, as indeed he himself now admits: but being resolved that the συνίησις of λαοῖσι is impossible, he wishes to alter Σερίφω (which he regards as a gloss) to πέτρα. Bergk reads αὐτοῖσι, i. e. the Seriphians, stating at the same time, in a note, that he should not object to αὐταῖσι, meaning the Gorgons. He denies the possibility of such a synizesis as λαῖσι, and of course makes the first syllable of αὐτοῖσι coalesce with the last of Σερίφω.

It is no answer to this emendation, to say, with Mr. Donaldson, that Seriphus was not πέτρα, until *after* Perseus had rendered the island a rock;—for such niceties are not necessarily observed in poetry; nor indeed would the word πέτρα be an inadmissible term for a small island. But I am not aware that Hermann has any other authority than his own imagination, for this interference with the text.

12. Σερίφω. *Vid. Pyth.* x. 47, note.

13. μαύρωσεν, *blinded*; id. quod ἡμαύρωσεν.

ῥεῖα δέ μιν μαυροῦσι θεοί. *Hesiod. Op. et Dies,* 323.

τί δῆτ' ἀμαυρῶ φωτὶ προστάσσεις ποιεῖν. *Soph. Œdip. Col.* 1018.

ψάυσας ἀμαυραῖς χερσὶν ὄν παίδων,—*blind. Id. v.* 1639.

14. Polydectes, king of Seriphos, fell in love with Danae, and in the absence of Perseus had treated her with brutal violence. He gave out that he was going to wed Hippodameia, and summoned the chiefs of the island, to receive their marriage gifts. Perseus said he

would give any thing that Polydectes demanded, even if it werē Medusa's head. Polydectes caught at the offer ;— Perseus slew the Gorgon, and then, in revenge of his mother's wrongs, turned Polydectes, his people, and island, into stone, by the head of his slain enemy. Thus he made his marriage gift a λυγρὸς ἔρανος, a *deadly contribution*, to Polydectes.

14. *The long captivity, and compulsory wedlock, which his mother (Danaë) had suffered.*

18. φίλον ἄνδρα, *Perseus.* παρβένος, *Minerva.*

19. φόρμιγγι παμφώνοισι τ' ἐν ἔντεσιν αὐλῶν. *Ol. VII. 12.*

20. *That she might, by means of (literally, accompanied by) an instrument, imitate the screaming lamentation which struck her (χρῖμφθέντα) from the ravenous jaws of Euryale.* The name of the 3rd Gorgon was Stheno.

21. χρίπτω is similarly applied to *sound* by Æschylus,—πεδιο-πλόκτυπός τ' ἐγχρίμπτεται βοά, *is struck against the ear.* *Sept. c. Theb.* 83. Ruhnken, *ad Timæi Lex.* p. 104, says, that the primary meaning of the words χράω—χραύω—χραίνω—χρίω—χρίπτω—χρόω—χρώζω—χρωνύω—is the same; namely, that of *touching* or *grazing* any surface: thence, *anointing—colouring—piercing—wounding.* χρίπτω is another form of χρίπω.

22. Minerva threw away the pipe, when she found that she disfigured her face by playing it:—she invented it therefore for men to use.

23. *She named it the many-headed tune, to be the glorious competitor in games which collect multitudes of spectators, when it passes through thin brass (i. e. the brazen γλῶσσις) and at the same time through reeds.*

Pindar seems clearly to call the tune “many-headed,” from the “serpents' heads” of the Gorgon; but various other reasons have been given for the name; as, for instance, because it had many preludes. The invention of the pipe itself also is attributed to various authors; some say that Olympus, a Phrygian; others, that Crates, one of his pupils, invented it.

24. λαοσσόων, *which collect the multitude.*

ἀγών τοι χάλκεος δᾶμον ὀτρύνει ποτὶ  
βουθυσίαν Ἥρας ἀέθλων τε κρίσιν. *Nem. x. 22.*

- μναστήρ' ἀγώνων, *that remembers—i. e. loves—contests.*

ᾤπασε δὲ Κρονίων μναστήρα  
οἱ χαλκεντέος λαὸν ἵππαιχμον. *Nem. i. 16.*

Ἄφροδίτας

εὐθρόνου μνάστειραν ἀδίσταν ὀπώραν. *Isthm. ii. 4:*

The expression reminds one of the common Homeric phrase—*μνήσασθε δὲ θούριδος ἀλκῆς.*

25. θαμά is often used by Pindar in the sense of *ἀμά, together.* The primary meaning of the word θαμά seems to have been *frequency*, whether of one action repeated, or several actions done at the same time. The connexion of sense therefore between the two words is obvious.

θαμά μὲν Ἴσθμιάδων δρέπεσθαι κάλλιστον ἄωτον, ἐν Πυθίῳσι τε νικᾶν.  
*Nem. ii. 9.*

ἔνθα μοι ἀρμόδιον

δείπνον κεκόσμηται, θαμά δ' ἄλλοδαπῶν

οὐκ ἀπειράτοι δόμοι ἐντί. *Nem. i. 21.*

26. *Which grow (literally, dwell) near the city (sc. Orchomenus) which abounds with beautiful choruses dedicated to the Graces, in the sacred precinct of the nymph Cephisis, being faithful witnesses of those that dance in the chorus.*

Hermann somewhat arbitrarily denies that Pindar would have used either πόλει, πόλι, or πόλιι, as the dative case of πόλις, and therefore reads καλλιχόρον πόλιν; for which he has the authority of the Scholiast and two manuscripts.

The original meaning of the word χόρος was the open space, or square, in a town, where public festivals, dances, &c. were held; *not* the people themselves assembled. Hence καλλιχόρος, applied to a town, may signify, *having large, and beautiful open spaces.* The word εὐρύχορος, so often applied to cities, must be interpreted on the same principle. *Vid. Ol. vii. 18, note.*

27. Excellent reeds grew in the lake Copais; for this is what is meant by Καφισίδος τεμένει. So Homer speaks of the lake, *Il. v.*

709.—λίμνη κεκλιμένος Κηφισίδι. In the present verse of Pindar, Καφισίς may mean *the goddess*, and the word τέμενος, *the territory consecrated to her*; or, (which is perhaps best) τέμενος may be taken for the water, and Καφισίς for the lake. If we remember that reeds grew in great abundance in the water, we shall see that the word τέμενος is not so bold an image as it might at first sight appear to be. Probably the pipe of Midas had been procured from this lake.

27. μάρτυρες. The pipe, by accompanying the dancers and singers in the chorus, *bears witness to their excellence.*

29. *But in truth heaven (if it pleases) will bring a man's happiness to perfection to-day; i. e. instantaneously.*

30. Hermann reads δέ, for γε, and the alteration is properly approved of by Dissen:—*But (though heaven can do all this, yet on the contrary) the time often comes which, casting a man even into unexpected difficulties, in a manner contrary to his hopes (literally, opinion,) gives him some things, and refuses some; i. e. does not give him all he wants.*

30. ἔσται This is an instance of the future tense having the signification of an action frequently repeated—to be wont—είρομένου δ' ἐτέρου τὸν ἕτερον, τίς εἶη; καταλέξει (*he generally describes*) ἑωυτὸν μητρόθεν, καὶ τῆς μητρὸς ἀνανεμέεται (*he generally reckons up*) τὰς μητέρας. Herod. i. 173. τὰς ἐράτεινον ὕδωρ πίομαι. Ol. vi. 85.

λασιαύχενά θ' ἵππον ἀέξεται ἀμφίλοφον ζυγόν. Soph. Antig. 350.

31. ὣς νιν ματαίως αἰτία βάλοι κακῆ, i. e. ἐμβάλοι. Soph. Trachin. 940.

32. ἔμπαλι μὲν τέρψιος. Ol. xii. 11. νεότατος τὸ πάλιν ἦδη. Ol. xi. 87, note.

— συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὐ; i. e. *only a part.* Æsch. Pers. 802. οὐχ ὁ μὲν, ὁ δ' οὐ, ἀλλὰ πάντες. Herod. ii. 37. οὐ τὸ μὲν, ἀλλὰ δὲ μή. Soph. Œd. Colon. 1671. οὐ γὰρ τὸ μὲν σοι βαρὺ κακῶν, τὸ δ' οὐ βαρὺ. Eurip. Phœn. 1641.

## NOTE ON PYTHIAN I. 17.

When I wrote the note on this passage, I had not seen Hermann's edition of Æschylus. He reads the verse there quoted from the *Prometheus Vincetus* thus—

Τυφῶνα θούρον, πᾶσι δ' ἀντέστη θεοῖς.

He rightly objects to Wunderlich's conjecture, πᾶσιν ὅς ἀνέστη θεοῖς: indeed it would be better to elide the final iota, and admit πᾶσ' ὅς ἀντέστη, than to adopt so unrhythmical a reading as that. John Wordsworth, in his masterly criticism on Scholefield's Æschylus, published in the 'Philological Museum,' quoted with approbation the conjecture of a friend—Τυφῶνα θούρον ποσὶν ὅς ἀντέστη θεοῖς, supported as it is by the authority of Hesiod, who says of Typhoeus, *Theogon.* 824,—καὶ πόδες ἀκάματοι κρατεροῦ Θεοῦ. But θούρον ποσὶν is an expression that requires more exact and positive confirmation. Dr. C. Wordsworth, in his edition of Theocritus, p. 119, proposes to read στάσιν ὅς ἀντέστη, '*adversam tenuit stationem.*' Butler suggests μόνος ὅς ἀντέστη. In so desperate a case, it may not be unjustifiable to add one more to the list of proposed remedies. All the MSS. have θούρον; and Elmsley is clearly wrong in expunging the word, and neither explaining its presence, nor substituting another in its place. But may not the alterations of the verse have arisen from an early error in this word? May not the verse originally have been Τυφῶν ὅς οἶος πᾶσιν ἀντέστη θεοῖς? I throw out the conjecture, however, as but a doubtful emendation.

*The following Account of the PYTHIAN GAMES is from "MR. SMITH'S  
Dictionary of Greek and Roman Antiquities."*

---

PYTHIAN GAMES (Πύθια,) one of the four great national festivals of the Greeks. It was celebrated in the neighbourhood of Delphi, anciently called Pytho, in honour of Apollo, Artemis, and Leto. The place of this solemnity was the Crissean plain, which for this purpose contained a hippodromus, or race-course, a stadium of 1000 feet in length, and a theatre, in which the musical contests took place. A gymnasium, prytaneum, and other buildings of this kind, probably existed here, as at Olympia, although they are not mentioned. Once the Pythian games were held at Athens, on the advice of Demetrius Poliorcetes, because the Ætoliens were in possession of the passes around Delphi.

The Pythian games were, according to most legends, instituted by Apollo himself: other traditions referred them to ancient heroes, such as Amphictyon, Adrastus, Diomedes, and others. They were originally perhaps nothing more than a religious panegyris, occasioned by the oracle of Delphi; and the sacred games are said to have been at first only a musical contest, which consisted in singing a hymn to the honour of the Pythian god, with the accompaniment of the cithara. Some of the poets, however, and mythographers represent even the gods and the early heroes as engaged in gymnastic and equestrian contests at the Pythian games. But such statements, numerous as they are, can prove nothing: they are anachronisms, in which late writers were fond of indulging. The description of the Pythian games in which Sophocles, in the *Electra*, makes Orestes take part, belongs to this class. The Pythian games must, on account of the celebrity of the Delphic oracle, have become a national festival for all the Greeks at a very early period; and when Solon fixed pecuniary rewards for those Athenians who were victors in the great national festivals, the Pythian ἀγών was undoubtedly included in the number, though it is not expressly mentioned.

Whether gymnastic contests had been performed at the Pythian games previous to *Ol.* 47, is uncertain. Böckh supposes that these two kinds of games had been connected at the Pythia from early times, but that afterwards the gymnastic games were neglected: but however this may be, it is certain that about *Ol.* 47 they did not exist at Delphi. Down to *Ol.* 48 the Delphians themselves had been the agonothetæ at the Pythian games; but in the third year of this Olympiad, when after the Crissean war, the Amphictyons took the management under their care, they naturally became the agonothetæ. Some of the ancients date the institution of the Pythian games from this time, and others say that henceforth they were called *Pythian games*. Owing to their being under the management of Amphictyons, they are sometimes called Ἀμφικτυονικά ἄθλα. From *Ol.* 48. 3, the Pythiads were occasionally used as an era, and the first celebration under the Amphictyons was the first Pythiad. Pausanias expressly states that in this year the original musical contest in *Κιθαρῳδία* was extended by the addition of *αὐλοδία*, i. e. singing with the accompaniment of the flute, and by that of flute-playing alone. Strabo in speaking of these innovations does not mention the *αὐλοδία*, but states that the contest of cithara-players (*κιθαριστοί*) was added, while Pausanias assigns the introduction of this contest to the eighth Pythiad. One of the musical contests at the Pythian games, in which only flute and cithara-players took part, was the so-called νόμος Πύθικος, which, at least in subsequent times, consisted of five parts, viz. ἀνάκρουσις, ἄμπειρα, κατακελευσμός, ταμβουί καὶ δάκτυλοι, and σύριγγις. The whole of this νόμος was a musical description of the fight of Apollo with the dragon, and of his victory over the monster. A somewhat different account of the parts of this νόμος is given by the Scholiast on Pindar, and by Pollux.

Besides these innovations in the musical contests which were made in the first Pythiad, such gymnastic and equestrian games as were then customary at Olympia were either revived at Delphi, or introduced for the first time. The chariot-race with four horses was not introduced till the second Pythiad. Some games on the other hand were adopted, which had not yet been practised at Olympia, viz. the *διαυλος*, and the *δολιχος*, for boys. In the first Pythiad the victors received *χρήματα* as their prize, but in the second a chaplet was established as the reward for the victors. The Scholiasts on Pindar reckon the first Pythiad from this introduction of the chaplet, and their system has been followed by most modern chronologers, though Pausanias expressly assigns this institution to the second Pythiad. The *αὐλοῦδία*, which was introduced in the first Pythiad, was omitted at the second, and ever after, as only elegies and *θρήνοι* had been sung to the flute, which were thought too melancholy for this solemnity. The *τεθρίππος*, or chariot-race with four horses, however, was added in the same Pythiad. In the eighth Pythiad (*Ol.* 55. 3) the contest in playing the cithara without singing was introduced; in Pythiad 23, the foot-race in arms was added; in Pythiad 48, the chariot-race with two full-grown horses (*συναρβος δρόμος*) was performed for the first time; in Pythiad 53, the chariot-race with four foals was introduced. In Pythiad 61, the pancratium for boys; in Pythiad 53, the horse-race with foals; and in Pythiad 69, the chariot-race with two foals was introduced. Various musical contests were also added in the course of time, and contests in tragedy, as well as in other kinds of poetry, and in recitations of historical compositions, are expressly mentioned. Works of art, as paintings and sculptures, were exhibited to the assembled Greeks, and prizes were awarded to those who had produced the finest works. The musical and artistic contests were at all times the most prominent feature of the Pythian games, and in this respect they even excelled the Olympic games.

Previous to *Ol.* 48, the Pythian games had been an *ἐννάετησις*, that is, they had been celebrated at the end of every eighth year; but in *Ol.* 48, 3, they became, like the Olympia, a *πενταετησις*, i. e. they were held at the end of every fourth year; and a Pythiad therefore, ever since the time that it was used as an era, comprehended a space of four years, commencing with the third year of every Olympiad. Others have, in opposition to direct statements, inferred from Thucydides that the Pythian games were held towards the end of the second year of every Olympiad.

As for the season of the Pythian games, they were in all probability held in the spring, and most writers believe that it was in the month of Bysius, which is supposed to be the same as the Attic Munychion. Böckh, however, has shown that the games took place in the month of Bucatius, which followed after the month of Bysius, and that this month must be considered as the same as the Attic Munychion. The games lasted for several days, as is expressly mentioned by Sophocles, but we do not know how many. When ancient writers speak of *the day* of the Pythian *ἀγών*, they are probably thinking of the musical *ἀγών* alone, which was the most important part of the games, and probably took place on the 7th of Bucatius. It is impossible to conceive that all the numerous games should have taken place on one day.

The concourse of strangers at the season of this panegyris must have been very great, as undoubtedly all the Greeks were allowed to attend. The states belonging to the amphictyony of Delphi had to send their *theori* in the month of Bysius, some time before the commencement of the festival itself. All *theori* sent by the Greeks to Delphi, on this occasion, were called *Πυθαϊσταί*, and the *theori* sent by the Athenians were always particularly brilliant. As regards sacrifices, processions, and other solemnities, it may be presumed that they resembled in a great measure those of Olympia. A splendid, though probably in some degree fictitious description of a *theoria* of Thessalians may be read in Heliodorus.



As to the order in which the various games were performed, scarcely anything is known, with the exception of some allusions in Pindar, and a few remarks of Plutarch. The latter says that the musical contests preceded the gymnastic contests, and from Sophocles it is clear that the gymnastic contests preceded the horse and chariot races. Every game, moreover, which was performed by men and boys, was always first performed by the latter.

We have stated above that, down to *Ol.* 48, the Delphians had the management of the Pythian games; but of the manner in which they were conducted previous to that time nothing is known. When they came under the care of the Amphictyons, especial persons were appointed for the purpose of conducting the games, and of acting as judges. They were called Ἐπιμεληταί, and answered to the Olympian Hellanodicae. Their number is unknown. In later times, it was decreed by the Amphictyons, that king Philip with the Thessalians and Bœotians should undertake the management of the games; but afterwards, and even under the Roman emperors, the Amphictyons again appear in the possession of this privilege. The ἐπιμεληταί had to maintain peace and order, and were assisted by μαστιγοφόροι, who executed any punishment at their command, and thus answered to the Olympian ἀλύται.

The prize given to the victors in the Pythian games was, from the time of the second Pythiad, a laurel chaplet; so that they then became an ἀγών στεφανίτης, while before they had been an ἀγών χρηματίτης. In addition to this chaplet, the victor here, as at Olympia, received the symbolic palm-branch, and was allowed to have his own statue erected in the Crissæan plain.

The time when the Pythian games ceased to be solemnised is not certain; but they probably lasted as long as the Olympic games, *i. e.* down to the year A. D. 394. In A. D. 191, a celebration of the Pythia is mentioned by Philostratus; and in the time of the emperor Julian, they still continued to be held, as is manifest from his own words.

Pythian games of less importance were celebrated in a great many other places, where the worship of Apollo was introduced; and the games of Delphi are sometimes distinguished from these lesser Pythia by the addition of the words ἐν Δελφοῖς. But as by far the greater number of the lesser Pythia are not mentioned in the extant ancient writers, and are only known from coins or inscriptions, we shall only give a list of the places where they were held:—Ancyra in Galatia, Aphrodisias in Caria, Antiochia, Carthæa in the island of Ceos, Carthage, Cibyra in Phrygia, Delos, Emisa in Syria, Hierapolis in Phrygia, Magnesia, Megara, Miletus, Neapolis in Italy, Nicæa in Bithynia, Nicomedia, Pergamus in Mysia, Perge in Pamphylia, Perinthus on the Propontis, Philippopolis in Thrace, Side in Pamphylia, Sicyon, Taba in Caria, Thessalonice in Macedonia, in Thrace, Thyatira, and Tralles in Lydia, Tripolis on the Mæander in Caria.

ETON:  
PRINTED BY E. P. WILLIAMS.

NOTES,

ETC.



## ARGUMENT OF THE FIRST NEMEAN ODE.

---

CHROMIUS, son of Agesidamus, and brother-in-law of Hiero, gained the victory at the Nemean games, in the chariot race, B.C. 473; Ol. 76. 4. The ode was sung at the vestibule of the victor's palace, in the island of Ortygia. The poet begins by addressing and panegyricizing Ortygia: he says that his ode is written to honour Jupiter; that Chromius has always been protected by heaven; that the same Jupiter who presides over Ætna (the birth-place of Chromius) had made Sicily the richest of islands,—warlike and glorious; 1—18. He then praises the liberal patronage bestowed by Chromius on good men,—his valour and wisdom; 19—33. He then slides off to the story of Hercules, whose extraordinary bravery was exhibited in the cradle; 35—59. Tiresias predicted his future glories, from seeing his courage as an infant; that he should enjoy divine and blissful rest, after his labours; *ad fin.*

Pindar apparently means the life of Hercules to be a parallel to that of Chromius; that both of them, from the very first, had shewn that they were under divine protection, and gave promise of future excellence; *v.* 8,—*ἀρχαὶ δὲ βέβληνται θεῶν κείνου σὺν ἀνδρὸς χρομίου ἀρεταῖς.* Perhaps the “*envy*” to which Chromius was exposed (*v.* 24) had its type in Hercules; for—if we may believe Horace—

- ‘diram qui contudit Hydram,
- ‘Notaque fatali portenta labore subegit,
- ‘Comperit invidiam supremo fine domari.’

## NOTES ON THE FIRST NEMEAN ODE.

1. *Holy resting place of Alpheus,—Ortygia, branch* (i. e. one of the five sections) *of famous Syracuse.* Alpheus rested at Ortygia, after his pursuit of Arethusa;—τῶν δὲ μόχθων ἀμπύον. *Ol.* viii. 7.

3. Diana was worshipped under the title of ποταμία at Ortygia (*vid. not. Ol.* vi. 7), which is called *her bed*, where she abode in peace :

ἐν Σιπύλῳ ὅθι φασὶ θεάων ἔμμεναι εὔνας  
Νυμφάων, αἵτ' ἀμφ' Ἀχελώϊον ἐρρώσαντο.

*Hom. Il.* xxiv. 615.

4. *Sister of Delos* ; i. e. equally beloved with Delos. It may also have been so described by Pindar, because Delos was otherwise called Ortygia. Possibly the Syracusan island was not so named, until after the introduction of the worship of Diana. The Homeric Hymn to the Delian Apollo speaks of that goddess as born at Ortygia :

Χαῖρε, μάκαιρ' ὦ Λητοῖ, ἐπεὶ τέκες ἀγλαὰ τέκνα,  
'Απόλλωνά τ' ἄνακτα, καὶ Ἄρτεμιν ἰοχέαιραν,  
τὴν μὲν ἐν Ὀρτυγίῃ, τὸν δὲ κρανὰν ἐνὶ Δήλῳ. *v.* 14.

— σέθεν, i. e. ἐκ σέθεν. *The hymn begins from you to sing the noble praises.*

5. θέμεν. “*Pone Tigellinum.*” *Juv.* I. 155 ; i. e. describe.

“*Quia ponere totum*

“*Nesciet.*”

*Hor.*

“*Solers nunc hominem ponere, nunc deum.*” *Hor.*

6. ἀελλοπόδων, *having feet as swift as the storm.* Pindar never uses the Homeric word ὠκύπους.

— Ζηνὸς Αἰτναίου χάριν, *to gratify Jupiter who presides over*

*Ætna*, of which city Chromius was a native. Χάριν "Ἐκτορος ὀτρύναντος. *Hom. Il.* xv. 744.

7. ζεῦξαι, *to attach a song of praise to their victorious deeds.* The word ζεῦξαι may have been suggested by the chariot race, in which Chromius had been victor. *Isthm.* i. 6,—ἀμφοτερᾶν τοι χαρίτων σὺν θεοῖς ζεύξω τέλος. *Pyth.* iii. 114,—ἐξ ἐπέων κελαδεννῶν τέκτονες οἷα σοφοὶ ἄρμουςαν. Mr. Donaldson quotes *Ol.* viii. 25,—ὀρθῆ̃ διακρίνειν φρενὶ μὴ παρὰ καιρὸν δυσπαλές· where the victory commemorated is a *wrestling* match.

8. *A divine foundation* (ἀρχαὶ θεῶν) *was laid together with the fortunate skill of Chromius; i. e.* his success is to be attributed to divine aid, which has accompanied him from the first. ἀρχαὶ θεῶν, *a commencement proceeding from the gods; i. e. divine.* *Pyth.* x. 10,—γλυκὺ δ' ἀνθρώπων τέλος ἀρχὰ τε δαίμονος ὀτρύνοντος αὖξεται. *Hom. Il.* iii. 100,—εἶνεκ' ἐμῆς ἔριδος καὶ Ἀλεξάνδρον ἔνεκ' ἀρχῆς.

'*Fundamenta deum, Romanaque fœdera cernis.*' *Sil. Ital.* i. 447.

14. κατένευσέν τέ οἱ χαίταις, *granted by his nod; an allusion to the famous Homeric nod of Jupiter.*

— ἀριστεύουσιν εὐκάρπου χθονός, *excelling (all other) fruitful land.*

ὅς ἀριστεύεσκε μάχεσθαι Τρώων ἵπποδάμων. *Il.* vi. 460.  
οὐνεκα βουλῇ ἀριστεύεσκεν ἄπαντων. *Il.* xi. 627.

15. ὀρθώσειν, *that he would render it famous.*

πόλις Αἴαντος ὀρθωθεῖσα ναύταις. *Isthm.* iv. 48.  
τόν τε Οεμιστίου ὀρθώσαντες οἶκον. *Isthm.* v. 65.

— κορυφαῖς, *perfection—glory.*

ἔριπων μὲν κορυφαῖς ἀρετᾶν ἀπὸ πασῶν. *Ol.* i. 13.

16. *And Jupiter granted to the island a people who remember (i. e. practise—love) brazen-armed war.*

εὐκλειᾶ λαοσσόων μναστῆρ' ἀγώνων. *Pyth.* xii. 24.  
μνήσασθε δὲ θούριος ἄλκης. *Apud Hom.* *passim.*

17. θαρά, "*often*" victorious at Olympia. The original sense of

θαμά appears to have been *thickly -in a crowd*; as Hom. *Il.* xv. 470,—

ὄφρ' ἀνέχοιτο θαμὰ θρώσκοντας δίστους.

It thence came to signify—1st, *together, at the same time*; and 2nd, *very often*, as 'frequens' meant both *crowded* and *frequent*.

18. μιχθέντα, *united to*, i. e. which gained :

κράτει δὲ προσέμιξε δεσπότην. *Ol.* i. 22.

— *I have touched upon an abundance of matters* (worthy of praise), *having spoken nothing false*. καιρός properly meant *measure*; commonly, *the right measure*. πολλῶν καιρόν, *an abundance*.

— οὐ ψεύδει βαλῶν, *not having struck them with falsehood*. So *Ol.* xi. 72,—μᾶκος δ' Ἐνικεὺς ἔδике πέτρῳ χέρα. An accusative, or a dative of the thing thrown might be used indifferently after such words as ἀκοντίζειν, βάλλειν, &c.

19. It is not necessary to suppose that Pindar was *personally* present at the hall door of the palace of Chromius: he was, possibly, represented by his ode.

21. ἀρμόδιον, *agreeable* :

ξείνι' ἀρμόζοντα τεύχων. *Pyth.* iv. 129.

22. θαμά, *also*; οὐκ ἀπείρατοι, *not ignorant of* :

στρατὸν μηδ' ἀπείρατον καλῶν. *Ol.* x. 18.

24. If ἔσλοδς is the right reading, this line may be interpreted,—*But Chromius has gained good men against his detractors* (μεμφομένοις), *so that he can bring water against their smoke*; i. e. to extinguish their envy. Or, *Water has for its allotted portion the good, who can bring it against their detractors, as* (καθάπερ, understood) *you bring it against smoke*. This is Kayser's interpretation, which he admits however is an *enallage* of construction for ἔσλοὶ ἕδωρ λελόγχασι. He quotes *Ol.* i. 53, for a



similar usage of λέλογχε;—ἀκέρδεια λέλογχεν θαμινὰ κακαγόρος. If ἐσλός be read—and it certainly gives the neater and better construction—the sense will be,—*The good man has water to bring against the envy of detractors.* Plutarch says of envy,—τὸν φθόνον ἔνιοι τῷ καπνῷ εἰκάζουσιν. *Fragm.* xxiii. 2.

25. *But men have various excellencies, and it behoves all to go on in the straight path, and to exert themselves (μάρνασθαι) by their natural faculties; i. e. to cultivate those talents which nature has given them: for, τό φυᾷ κράτιστον ἅπαν.* *Ol.* ix. 100. He insinuates that Chromius has an enterprising, lofty spirit, which leads him to contend for the noblest prizes in Greece, and to extend liberal patronage to poets: that in these respects nature has fitted him for excellence; and that he ought not to be driven from his course by the malice of calumniators.

27. *In those, to whom is given an inborn natural faculty of foreseeing the future:*

παύροις γὰρ ἀνδρῶν ἔστι συγγενὲς τόδε. *Æsch. Agam.* 832.

Ζεῦ, μεγάλοι δ' ἄρεται θνατοῖς ἔπονται ἐκ σέθεν. *Isth.* iii. 4.

28. *σίο δ' ἀμφὶ τρόπῳ, in your whole conduct.* ἀμφὶ is similarly used *Pyth.* v. 111,—ἐύνασιν ἀμφὶ βουλαῖς ἔχειν; i. e. *in counsel.*

29. τῶν τε καὶ τῶν, *of both excellencies; i. e. bravery and wisdom.* *Pyth.* vii. 20, *Note.*

32. *To enjoy what we have, and to gain a good character by serving our friends.* *Vid. Pyth.* iii. 104. As εὔ παθεῖν has the sense, so it has the government, of a word signifying *to enjoy.* Dissen quotes several passages, in which χαρίζεσθαι is similarly used: *Anthol. Græ. Jacobs,* i. 78,—ψυχῇ τῶν ἀγαθῶν τληθὶ χαριζόμενος and χαριζομένη παριόντων, *Hom. Odys.* i. 140, κ. τ. λ. But the construction in these passages may be differently explained by supplying τι; and χαρίζεσθαι has its common sense of *to bestow*, but does not mean *to enjoy.*

— (And a man is wise who so uses his wealth as to gain friends,) *for the fears* (of a change from prosperity to adversity) *of sorrow-*

*ful men come universally* :—no man, however wealthy, is out of the reach of calamity. Ἐλπίδες is now generally translated *fears* ; and Böckh assures critics that it is useless to think of translating it in any other way :—“ Nihil efficias (says he) ubi ἐλπίδας explices *vota*, crede mihi, nam tentavi et comparavi omnia : *fidenter dico, aptum esse nihil nisi quod ego revocavi.*” This criticism certainly makes a passage easy, which is otherwise difficult.

33. The poet has finished his eulogy on Chromius, for *wisdom* ; he proceeds to commemorate his *bravery*. *I eagerly cling to Hercules* (*i. e.* remember his deeds,) *awakening* (ἀτρύνων) *ancient song about* (ἐν) *his surpassing bravery*.

χαίρω δὲ πρόσφορον ἐν μὲν ἔργῳ κόμπον ἰείς. *Nem.* viii. 48.

35. ἐπεὶ αὐτίκα, *as soon as* ; *as*, ἐπεὶ τάχιστα, ἐπειδὴ πρότον, &c. αὐτίκα γεινόμενον. *Herod.* ii. 140.

— ἦλθεν δ' ὑπὸ σπλάγχων ὑπ' ὠδίνος τ'  
ἐρατᾶς Ἰαμος ἐς φάος αὐτίκα. *Ol.* vi. 43.

— ὑπὸ ματέρος. *Il.* xix. 110,—ὅς κεν ἐπ' ἡματι τῷδε πέση μετὰ ποσσὶ γυναικός.

— θαητὰν ἐς αἴγλαν, *to the gorgeous splendour* ; *i. e.* the light of day.

36. According to some, Iphicles was born the night after Hercules.

37. The repetition of the word ὡς, *I say, how*,—is prosaic and bad. Hermann's conjecture, οὔτοι, ought to be adopted, if it has any MS. authority.

38. κροκωτόν, *magnificent* ; yellow being a royal colour.

ἀπὸ κρόκεον ῥίψαις Ἰάσων εἶμα. *Pyth.* iv. 232.

39. βασιλέα, *i. e.* βασιλεία. *Pyth.* v. 5,—ἰρέα χρῆσεν οἰκιστῆρα Βάττον.

44. ἀχένων μάρψαις, *seizing by the throat*.

46. *And time took the life away from the huge bodies of them*

*thus strangled; i. e.* Hercules squeezed them till they were dead. *ψυχὴν—θυμὸν—ἀποπνεῖν*, which generally means *to die*, here means *to kill*.

48. *βέλος*, *consternation—confusion*. The word is also applied to *grief*, or *pain*.

ὡς δ' ὅταν ὠδίνουσαν ἔχη βέλος ὄξυ γυναιῖκα. *Hom. Il. xi. 269.*

πένθει δ' ἀτλήτῳ βεβόλητο πάντες ἄριστοι. *Hom. Il. ix. 3.*

κῆρ ἄχεϊ μέγαλῳ βεβόλημένος. *Hom. Od. x. 247.*

Something similar is the expression in the Acts, v. 33,—*διεπρίοντο ταῖς καρδίαις*. ii. 37,—*κατενύγησαν τῇ καρδίᾳ*.

50. *καὶ γάρ* must be explained by filling up the sentence thus: Alcmena came to the rescue, for her attendants ran away.

— *ἄπεπλος ὄμως*, *undressed as she was*, (*i. e.* having nothing but her night-dress on;) *nevertheless she endeavoured to ward off the fury of the serpents*.

— *αὐτά*, *the mistress herself*.

ἄνστατε δμῶες ταλασίφρονες, αὐτὸς αὐτεῖ. *Theocr. Idyll. xxiv. 50.*

53. τὸν δ' ἄχος ὄξυ κατὰ φρένα τύψε βαθεῖαν. *Hom. Il. xix. 125.*

54. *But the heart speedily forgets all grief about another's distress*.

μέριμνα δ' ἀμφὶ πόλιν. *Æsch. Sept. c. Theb. 842.*

56. *μυχθεῖς*, *struck*. *Τέκμησαν οἴκτῳ τῷδε συγκεκραμένην*. *Soph. Antig. 1313.* *δειλαία ἐὲ συγκέκραμαι δῦα*. *Soph. Aj. 895.*

58. *The gods proved the report of the messengers to be false*. *παλίγλωσσος*, like *παλίλλογος*, means *contradictory—false*. It is also used in the sense of “speaking a foreign language:”

οὐδ' ἔστιν οὕτω βάρβαρος, οὔτε παλίγλωσσος πόλις. *Isthm. v. 24.*

60. *γείτονα*. Pausanias (*lib. ix. 16.*) says that Tiresias had his *οἰωνοσκοπίον* (*consecrated place for taking auguries*) near the Electran gate, where the palace of Amphitryon stood. The

Ismenium also was in the same neighbourhood, of which temple Tiresias was probably a priest.

63. αἰδροδίκας, *savage*; properly, *that has no sense of justice*. Dissen has a strange idea, that the ancients believed animals to have a natural sense of right and wrong! It is true, that passions are very often poetically attributed to animals; and so Homer attributes passions to his *weapons*; but he did not believe them to possess intellectual and moral faculties.

64. *And the seer foretold that Hercules should put to death certain giants (τινα,) the most savage who walked in the crooked paths of insolence; τινα—τὸν ἐχθρότατον.* For this combination of the indefinite and demonstrative pronouns, two passages are quoted from Sophocles,—τὸς αὐτοέντας χειρὶ τιμωρεῖν τινάς. *Æd. Tyr.* 107,—*to put to death certain persons that were the murderers:* and *Æd. Col.* 287,—ὅταν δ' ὁ κύριος

πάρη τις, ὑμῶν ὅστις ἐστὶν ἡγεμών.

Kayser dislikes this construction, and proposes to read πανεχθροτάτῳ, instead of τὸν ἐχθρότατον; observing, that Pindar is fond of compounds of πᾶν, as πάμπρωτον, πανδείμαντοι, &c., and quoting *Lycophr. Cassandra*, 1057; where however the form is different:

φάος

ἐκεῖ γοηρὸν καὶ πανέχθιστον φανέν.

He appeals to the scholiast, who says—καὶ τινα συμβήσεται ἄνδρα πλούτῳ ἐπαιρόμενον δίκην ὑποσχεῖν καὶ ἐχθροτάτῳ καὶ ἀπεύκτῳ μόρῳ περιπεσεῖν. The scholiast therefore probably read ἐχθροτάτῳ. He interprets κόρῳ by πλούτῳ. For the meaning of κόρος and ὕβρις, *vid. Olymp.* xiii. 10.

66. Κύκνον τε Θανάτῳ πόρεν. *Ol.* ii. 82.

ἀρχαγέτας ἔδωκ' Ἀπόλλων θήρας αἰνῶ φόβῳ. *Pyth.* v. 56.

67. ἀντιάζωσιν μάχαν, *should meet in fight*. The accusative is to be accounted for from having an implied cognate sense to the verb. ἀντιάζωσιν is in the subjunctive, rather than the optative mood, because it has a future sense.

68. *πεφύρσεσθαι*. I am not aware that any other verb, *with a liquid for its characteristic*, has a paulo-post-futurum: and in explanation of this particular word, it ought to be borne in mind that it had the other form *φυράω*, which word would of course have the tense. I believe it would be difficult to shew much authority for a paulo-post-futurum in words which *begin with a vowel*. In *Demosth. de falsa Legat.* 332, we read,—ὁ μὲν ταλαίπωρος ἄνθρωπος ἠτιμώσεται, where however the common reading, altered by Bekker, was ἠτιμῶται. Mr. Shilleto, in his valuable edition, admits ἠτιμώσεται into his text, but in his note rather expresses a preference for ἠτιμῶται, which yields a better sense; for Demosthenes is speaking of a *past* action. In Plato's *Protagoras*, 338, there occurs ὥστε ἐκ περιπτοῦ ἠρήσεται, with the various reading, however, of αἰρεθήσεται, adopted by Stephens, and restored in the Tauchnitz edition of Plato, (*Lipsiæ*, 1829.)

68. κόμαν. ‘Serus adulteros  
‘Crines pulvere collines.’ HOR.

‘Da sternere corpus  
‘Semiviri Phrygis, et fœdare in pulvere crines.’ *Virg. Æn.* xii. 99.

μάνθησαν δὲ ἕθειραι  
αἶματι καὶ κονίησι. *Hom. Il.* xvi. 195.

69. ἐν *σχερῶ*, *continually, in unbroken succession; usque*. The older reading was *σχεῖν αἰεὶ*, but some MSS. had *σχερῶ*, whence Hermann extracted ἐν *σχερῶ*. The form ἐπι*σχερῶ* is found elsewhere. Some connect the word with *σχεῖν*, and compare ἐφεξῆς with it. It is possible, however, that it may be connected with ξερός—*χέρρος*, and so will properly mean *a line of coast*. If ἐν *σχερῶ* is retained, the words would be interpreted,—(Tiresias prophesied that) *he peacefully having received unbroken (ἐν *σχερῶ*) and eternal rest, the excellent (ἐξάριτον) reward of his great labours, &c.* ἐξάριτον is thus construed with ἀσυχίαν, a collocation which I cannot help looking upon with great suspicion. It would seem much more natural and proper to take Hebe as *the chosen prize*: but if this be done, the reading ἐν *σχερῶ* must be given up. Kayser restores *σχεῖν αἰεὶ*: in this case, the words

must be construed,—(Tiresias prophesied that) *he should for ever have eternal rest from his great labours* (ἀσυχίαν καμάτων,) *having gained a beautiful prize* (or reward of his labours) *in the mansions of the blest*, (namely) *when he received blooming Hebe*, &c. ἐξάλπερος generally means a *selected, appropriated part of spoil*; and it certainly seems very harsh to apply it to such a word as ἀσυχία.

## ARGUMENT OF THE SECOND NEMEAN ODE.

---

THE Timodemidæ belonged to the borough of Acharnæ. A member of this family, Timodemus, son of Timonous, gained the victory in the pancratium at Nemea : the date of his victory is not known. The victor here commemorated was probably born, as he was educated (*v.* 13), at Salamis, where his family had property.

The Poet commences,—as he so often does,—with a pious sentiment ; saying that Timodemus began his victorious career in a place dedicated to Jupiter, even as poets begin their song from Jupiter, 1—5. (I am unwilling to think, with Böckh, that Pindar uses a jesting vein, in the opening of this ode ; nor do I believe that in the pun, of which he is evidently guilty, (*vv.* 11, 12) the poet intends to be otherwise than serious : even the tragedians of Greece love puns.) He augurs, from the victory gained at Nemea, that Timodemus will gain Isthmian and Pythean victories ; *v.* 12. Salamis produced Ajax ; and the Acharnians are proverbially stout-hearted ; *v.* 17. The Timodemidæ have gained eight victories at the Isthmian, seven at the Nemean, and a countless number at the Olympian games at Athens ; *ad fin.*

The ode was sung at Athens, on the return of the victor. It is evident from the last line (*ἐξάρχεται*), that it was only an introduction to a longer ode,—written possibly by some native Athenian.

## NOTES ON THE SECOND NEMEAN ODE.

1. *As the Homerid minstrels of epic verses generally begin their exordium from Jupiter, so this man too (Timodemus) laid (properly, gained) the first foundation of victory in the sacred games; &c. literally, from whence the Homerids—so too this man, &c.*

The Homeridæ were originally a company of Chian bards, who pretended that they were descendants of Homer, whose poems they claimed as their property, and published by recitation. Hence, reciters in general of Homer's poems (ῥαψῳδοί) were called *Homerids*.

2. Epic poetry is called ῥαπτὰ ἔπη, *verses stitched together*, because it is properly *continued, connected* narrative. And so epic poets were called ῥαψῳδοί. Hesiod says of himself and Homer, *Fragm. 34,—*

ἐν Δήλῳ τότε πρῶτος ἐγὼ καὶ Ὀμηρος ἄοιδοὶ  
μέλπομεν, ἐν νεαροῖς ὕμνοις ῥάψαντες ἄοιδήν.

The rhapsodists, whatever part of the *Iliad* or *Odyssey* they recited, generally added a preliminary address to Jupiter, or some other god, or the Muses.

4. καταβόλαν. ἀρχαὶ δὲ βέβληνται θεῶν. *Nem. i. 8.*

— δέδεκται, *gained*. ὕμνον τελέσαις τὸν ἐδέξαντ' ἀμφ' ἄρετῃ.

*Pyth. i. 80.*

5. Both Strabo and Pausanias speak of a cypress-grove and temple dedicated to Jupiter at Nemea.

6. Böckh gives ὀφείλει an impersonal construction; ὀφείλει—Τιμονόου παῖδα, *it is yet due to the son of Timonous*. I believe



this is the only passage in which the verb is so used. Hermann conjectures *ὀφέλλει*, i. e. *Jupiter honours*; which alteration, however, implies too violent a change of the proper subject of the verb. The accusative is used, because the noun is expressed in the dependent part of the sentence, and the construction is common enough; e. g.

μετὰ δ' ἔσσεται ἦν τότε ἀπηύρων Κούρην Βρισῆος. *Hom. Il. ix. 130.*

The regular construction would be *ὀφείλει παῖς*.

7. *Since the course of his life (αἰών) guiding him straightly in the path of his forefathers (to glory in contests).* Dissen translates *αἰών* 'fatum'; explaining it,—'tempus vitas et fortunam hominum pertexens.' He quotes *Isthm. iii. 18*,—*αἰών δὲ κυλινδομένας ἀμέραις ἄλλ' ἄλλοτ' ἐξάλλαξεν* in which, however, as in the other passages he refers to, there is no necessity for going so far away from the proper sense of the word.

10. *And it is certainly reasonable that Orion should follow close after the mountain Pleiads;* meaning, that it is reasonable to anticipate greater glory for Timodemus, than he has hitherto gained. The expression in the text may possibly have been proverbial.

11. Pindar plays upon the words *ὄρειός*, and *Ὀρίων*. The Pleiads were *ὄρειαί*, as daughters of Atlas, and as dwelling on Mount Cyllene.

12. *Ὀαρίωνα*. Buttmann explains this form by the presumed fact, that the root of the word was *Ἄρης*, which had the digamma; and so the word *Ὀρίων* was originally *Φαρίων*. The prefixed *ο* was the digamma, as in *οἶκος*, *οἶνος*, *οἶδα*, &c. If Buttmann's theory be correct, the word Orion will mean *warrior*. It is remarkable, that the digamma is retained in the English word *war*, and the French word *guerre*.

14. *ἄκουσιν, felt the power of.* τοὶ δὲ (i. e. ἵπποι) πληγῆς αἰόντες. *Hom. Il. xi. 532*; in which passage, however, it is not necessary to give the word *αἰόντες* the precise sense of *feeling*.

οὐκ αἶτις ὡς Τρῶες ἐνὶ θρωσμηῷ πεδίωιο

εἴπαι ἀγχι νεῶν; *Hom. Il. x. 160*; i. e. *do you not understand?*

16. οἱ δ' ὄσφροντο πρεσβῦται τινες  
 Ἀχαρτικοὶ, στιπτοὶ γέροντες, πρίνινοι,  
 ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνιοι.

*Aristoph. Acharn. 179.*

17. *And in contests—as far as respects them—the Timodemidæ are commemorated before all others as the most famous; i. e. they are the most renowned for courageous spirit, in a nation of courageous men.*

— ὄσσα, *as regards all things.*

— ἀμφί, *in.* Horace appears to use the word *circa* a good deal in the same way;—‘*Circa mite solum Tiburis, et mœnia Catili.*’

18. προλέγονται. Perhaps *counted, reckoned before*, would be a safer translation of this word, than *spoken of before*. οἱ μὲν Ἀθηναίων προλελεγμένοι. *Hom. Il. xiii. 689; the chosen—picked—men.*

20. The Corinthians were the judges at the Isthmian games. Πέλοπος πτυχαῖς, *the valleys of Pelops; i. e. the Isthmus.*

22. Ὀλυμπιάδων φύλλοις ἐλαιᾶν χρυσείοις μιχθέντα. *Nem. i. 18.*

24. τόν, *Jupiter.* Τιμοδήμῳ, *to gratify Timodemus.*

There were Olympic games at Athens in honour of Jupiter: they were celebrated in the spring, between the great Dionysia, and the Bendideia.

## ARGUMENT OF THE THIRD NEMEAN ODE.

---

THIS ode commemorates a victory in the Pancratium, gained by Aristocleides, an Æginetan. In the opening verses, the poet addresses his Muse, from whom a chorus of Æginetan boys are expecting an ode; *v.* 1—12. He says, it will be a delightful task to celebrate Ægina, which Aristocleides has not disgraced; that he has gained the summit of glory (*v.* 21) by his victory at Nemea. The mention of the Pillars of Hercules reminds the poet of that hero; but he recalls his muse from his praises, *v.* 27, and prepares to celebrate the Æacidæ, the national heroes of Ægina. Amongst them, Peleus is pre-eminent, who wedded Thetis; and Telamon, who, together with Iolas (the faithful companion of Hercules), vanquished Laomedon and the Amazons; *v.* 38. Achilles too, who, under the care of Chiron, shewed prodigious bravery and skill in fighting wild beasts, when a boy; and afterwards, in manhood, went to Troy, where he defeated the Lycians, and killed Memnon; *v.* 63. Thus the glory of the Æacidæ is most conspicuous from these deeds of Achilles. The poet then invokes Jupiter, as the father of the Æacidæ, and returns to the Nemean games, (*v.* 67) and Aristocleides, who has shed such glory on Ægina. There are several virtues specially adapted to the several stages of life: Aristocleides has them all; *v.* 76. The poet hails the victor, and says, that though the ode came late (for Aristocleides was now an old man), yet that it had executed its purpose well, even as the eagle is swift and unerring in his attack upon his prey; *v.* 81: that, by the favour and good will of Clio, Aristocleides is famous for three victories, gained at Nemea, Epidaurus, and Megara.

## NOTES ON THE THIRD NEMEAN ODE.

1. Hesiod calls poets the children of the Muses,—

ἐκ γὰρ Μουσάων καὶ ἐκηβόλον Ἀπόλλωνος  
ἄνδρες αἰοδοὶ ἔασιν ἐπὶ χθόνα καὶ κιθαριζαί. *Theog.* 94.

2. πολυξέναν, *frequented by strangers*; because it was commercial.

πεθμὸς δέ τις Ἀθανάτων καὶ τάνδ' ἄλιερκέα χώραν  
παντοδαποῖσιν ὑπέστασε ξένοις  
κίονα δαιμονίαν. *Ol.* viii. 25.

— *ιερομηνία*, *the festal day*; i. e. the anniversary of the day on which the victory at Nemea was gained. The word properly meant *a holy moon*; hence, *the holy day of the month*; lastly, *any festival*. Thucydides uses it as a neut. plural,—Καρνεῖος δ' ἦν μῆν, *ιερομήνια Δωριεῦσι.* v. 54; *a month of holy days*.

3. Δωρίδα. This epithet seems to imply dignity, and distinction, the Dorian being, in the age of Pindar, the leading tribe of the Greeks.

4. There was a river Asopus in Achaia, and another in Bœotia. The river god Asopus had, according to some accounts, twelve, according to others, twenty daughters. Amongst these was Ægina, whom Jupiter carried off to the island of that name. Pindar's partiality for Ægina is obvious; and he is fond of connecting the Theban with the Æginetan mythology. I am not aware of any other authority besides that of Pindar, for attributing a river Asopus to Ægina.

6. διψῆ, *eagerly desires*. Plato (*de Rep. lib.* viii. 562) uses the word in a similar sense; though he makes the image obvious by enlarging and carrying it out:—ὅταν δημοκρατουμένη πόλις ἐλευθερίας

διψήσασα κακῶν οἰνοχόων προστατούντων τύχη, καὶ πορρώτέρω τοῦ δέοντος ἀκράτου αὐτῆς μεθυσθῆ. Translated by Cicero, *de Rep. lib.* i. 43, — ‘Cum inexplebiles populi fauces exaruerunt libertatis siti, malisque ‘usus ille ministris, non modice temperatam, sed nimis meracem libertatem sitiens hauserit.’ In the New Testament the word has the same sense; *e. g.* μακάριοι οἱ πεινῶντες καὶ διψῶντες δικαιοσύνην. *Matth.* v. 6. ‘Sitire’ in Latin was used in a similar way: ‘Sitientem me virtutis tuæ deseruisti.’ *Cic. pro Planc.* v. ‘Nec sitio honores, nec desidero gloriam.’ *Ad Quint. Fr.* iii. 5.

10. θύγατερ, *daughter of Jove*, to whom the ode is sung, as the patron of the Nemean games, and the tutelal god of Ægina.

— ἄρχειν is used with an accusative *Eurip. Hec.* 684, — κατάρχομαι νόμον βακχεῖον and *Troad.* 148, — ἐξάρξω γὰρ μολπάν.

11. κείνων τέ μιν ὄροις λύρα τε, *i. e.* ὄροις τε λύρα τε. A similarly irregular position of τε is found *Ol.* xiii. 97, — ‘Ολιγαιθιδαισίν τ’ ἔβαν ἐπίκουρος Ἴσθμοῖ τά τ’ ἐν Νεμέα, *i. e.* Ἴσθμοῖ τε’ though Böckh puts a different construction on the passage.

— *And I will deliver it (i. e. the ode) to their songs and lyre (i. e. the songs of the choreutæ.)*

— κοινάσομαι. ‘Verba loquor socianda chordis.’ *Hor.*

πάντα λόγον θέμενος συγγένεσιν παρεκοινᾶτο. *Pyth.* iv. 132.

12. χαρίεντα δ’ ἔξει πόνον χώρας ἄγαλμα. No two editors agree in the interpretation of these words. Böckh thinks that the chorus is the subject of ἔξει, to whom he also refers χώρας ἄγαλμα. Dissen takes Ζεὺς to be the subject of the verb, and χώρας ἄγαλμα to be explanatory of πόνον, which he interprets, with considerable boldness, *a song*. I cannot help thinking that ὕμνος is the subject of ἔξει; and that the sense of the passage is, — *And the ode will have a pleasing labour, namely, the honouring of a land, where, &c.*

14. ἀγοράν, *assembly*; *i. e.* people assembled to behold games, —

βᾶν δ’ ἴμεν εἰς ἀγορῆν, ἅμα δ’ ἔσπετο ποῦλὸς ὄμιλος.

*Hom. Odyss.* viii. 109.

Dissen thinks that games were originally held in the ἀγοραί.

15. *He did not dishonour by reproach (i. e. cowardice) the ancient assemblies of the Myrmidons, by showing a want of spirit (μαλαχθείς) in the vigorous contest of the pancratium.*

ἐχθίστοισι μὴ ψεύδεσιν καταμάναις εἰπὲ γένναν. *Pyth.* iv. 100.

16. *τεὰν κατ' αἴσαν, according to your decree, i. e. through your favour.*

αἰολοβρόντα Διὸς αἴσα. *Ol.* ix. 42.

Dissen accounts for the victory of Aristocleides being attributed to the Muse, by the circumstance that "Clio" is the Muse named, *v.* 83, who sings τὰ κλέα ἀνδρῶν; and that the name Ἀριστοκλείδης is derived from κλέος.

17. *And the glory of victory, especially if gained at Nemea, which forms a deep valley, brings with it a wholesome remedy of painful blows.*

18. γε βαθυπέδῳ is the reading adopted by Böckh and others, for βαθυπεδίῳ, which is an anomalous form. The particle γε has an intensitive force.

— καλλίνικον ᾄσεται. *Eurip. Med.* 45; where however Pflugk restores the old reading οἴσεται, quoting the present passage from Pindar.

19. εἰ, *since.* ἀνορέαις ὑπερτάταις ἐπέβα, *he has reached the highest glory in gymnastic excellence.* ἀρετά is here used for the glory arising from virtue, not virtue itself.

αἰεὶ δ' ἀμφ' ἀρεταῖσι πόνος δαπάνα τε μάρναται. *Ol.* v. 15.

ὠραῖος ἔων καὶ καλὸς κάλλιστά τε ῥέξαις. *Ol.* ix. 94.

21. νῦν γε πρὸς ἔσχατιὰν Θήρων ἀρεταῖσιν ἰκάνων ἄπτεται οἴκοθεν Ἡρακλέος σταλᾶν. *Ol.* iii. 43.

24. ὑπερόχος, i. e. ὑπερόχος, *huge.* *Vid. Ol.* i. 53. But the older reading is ὑπερόχους ἰδίᾳ τ' ἐρεύνασε, which Kayser adopts, together with the Scholiast's interpretation of ἰδίᾳ, *spontaneously*, i. e. not ordered by Hercules. Kayser objects to Böckh's arbitrary alteration ἐξερεύνασε, observing that there is no such word as διεξερεύναω. Homer (*Od.* xii. 259) has πόρους ἀλὸς ἐξερεῖνων.

Dissen quotes the expression of Tacitus, *de Morib. Germ.* 45,—‘Sed et mare scrutantur.’ But the word *scrutari* is not there used in the sense of *exploring* as a navigator.

25. *He explored the waters beyond (διά) the shallows, until he arrived at the place which was the limit that sent him back on his return.* The right idea of ὄπη seems to be, “motion to a place where you rest.” Böckh takes πόμπιμον in a passive sense, —to which one can be conducted.

25. As ἀναβαίνειν signifies to set off, embark, so καταβαίνειν signifies to arrive at the end of a voyage.

26. *And made known the limits of the globe.*

27. παραμείβεσθαι properly means to pass by: in the present passage, it signifies to lead away from the straight course.

28. φάμι, *I bid you.*

φέροις δὲ Πρωτογενείας ἕσται γλῶσσαν. *Ol.* ix. 41.

29. *And the highest glory of justice, which consists in praising the brave, belongs to or accompanies (ἔπεται) this my word; viz. that Æacus is worthy of praise.*

— ἄωτος, *vid.* *Ol.* i. 15. ἐσλός, *i. e.* ἐσλός.

30. *But a love of foreign subjects is not better for a man to have, (than zeal for the exploits of his own countrymen.) Seek for subjects from home (i. e. from Ægina): and you have got a fitting argument for praise.*

31. χαίρω ἐπὶ πρόσφορον ἐν μὲν ἔργῳ κόμπον ἰείς. *Nem.* viii. 48.

32. Dissen translates παλαιαῖσι ἐν ἀρεταῖς, ‘cum provecior esset ætate,’—a sense which may safely be rejected. The words mean—in the legendary tales of great deeds of old.

33. Dissen says that γέγαθε is to be translated, not as a present, but as a past tense,—*he rejoiced*; and finds fault with Matthiæ, Buttman, and others, for not having given this præterperfect sense

to the word : but since *πάλαι*, with the present tense, signifies a *continuous* action, I cannot see why the ordinary and proper sense of *γέγηθα* is to be denied. The Scholiast rightly explains the passage, —*ἔτι πάλαι ὑμνεῖται ὁ Πηλεὺς καὶ ὑμνεῖτο*. So in Latin, ‘*Jamdudum ausculto.*’ HOR. *I am listening, and have been for a long time.* ‘*Jamdudum apud me est.*’

Homer says that Chiron gave this famous spear to Peleus, and that none but Achilles could wield it. He says of Patroclus,—

ἔγχος δ' οὐχ' ἔλετ' οἶον ἀμόμονος Αἰακίδαο,  
βριθὺν, μέγα, στιβαρόν· τὸ μὲν οὐ δύνατ' ἄλλος Ἀχαιῶν  
πάλλειν, ἀλλὰ μιν οἶος ἐπίστατο πῆλαι Ἀχιλλεύς,  
Πηλιάδα μελίην, τῆν πατρὶ φίλω πόρε Χείρων  
Πηλίου ἐκκορυφῆς, φόνον ἔμμεναι ἠρώεσσιν. *Il* xvi. 140.

36. *ἐγκονητί*. Thetis changed herself into various shapes, to avoid the embrace of Peleus. The Scholiast quotes from the “Troilus” of Sophocles,—

ἔγημεν, ὡς ἔγημεν, ἀφθόγγους γάμους,  
τῇ παντομόρφῳ Θέτιδι συμπλακεῖς ποτέ·

and from the “Achillis amantes” of the same poet, where Thetis exclaims,—

τίς γάρ με μόχθος οὐκ ἐπεστάται ; λέων,  
δράκων τε, πῦρ, ὕδωρ τε ;

Homer too, *Il*. xviii. 432, attributes these words to Thetis,—

ἐκ γάρ μ' ἀλλάων ἀλιάων ἀνδρὶ δάμασσαν,  
Αἰακίδῃ Πηλῆι, καὶ ἔτλην ἀνέρος εὐνην  
πολλὰ μάλ' οὐκ ἐθέλουσα.

37. *πέρθειν* is applied to a person by Plato, *Protagoras*, 340,—*μη' ἡμῖν ὁ Πρωταγόρας τὸν Σιμωνίδην ἐκπέρσῃ* and Sophocles, *Ajax*, 1198,—*κεῖνος γὰρ ἔπερσεν ἀνθρώπους*.

Τιρύνθιον ἔπερσαν αὐτῷ στρατόν. *Ol*. xi. 31.  
καίτοι τοσοῦτόν γ' οἶδα, μήτε μ' ἂν νόσον  
μήτ' ἄλλο πέρσαι μηδέιν. *Soph. Œd. Tyr.* 1455.



38. Böckh, in illustration of the expression χαλκότοξον ἀλκάν, appositely quotes *Æsch. Pers.* 54,—ναῶν τ' ἐπόχους τοξούλκῳ λήματι πιστούς. The Amazons in Herodotus (iv. 114) say of themselves,—ἡμεῖς μὲν τοξένομέν τε, καὶ ἀκοντίζομεν, καὶ ἵππαζόμεθα.

40. *But a man derives great power from inborn valour.* εὐδοξία properly means *glory*; here, *the glory arising from valour.* *Æschylus, Persæ*, 28, has a similar expression,—οἰνοὶ δὲ μάχην ψυχῆς ἐντλήμονι δόξῃ. The word δόξα is also used for *merit* by Pindar, *Pyth.* i. 92,—ὀπιθόμβροτον αὐχνημα δόξας.

— βρίθειν is similarly used by Sophocles, *Ajax*, 130,—

εἴ τινος πλέον  
ἦ χειρὶ βρίθεις, ἦ μακροῦ πλούτου βάθει.

Mr. Donaldson quotes *Virg. Æn.* i. 151,—

‘Tum pietate gravem et meritis si forte virum quem  
‘Conspexere, silent.’

41. *But the mean man, who has* (not native valour, but such as is) *taught, being infirm of purpose and vacillating* (ἄλλοτ' ἄλλα πνέων,) *never goes to his mark with sure and unerring foot, but attempts many excellencies with a mind that brings nothing to a favourable issue.*

— ψεφηνός means *obscure*, from ψέφος, *darkness*. The word here signifies a person, the opposite of one adorned by natural virtue; much as ἄφαντος is used *Nem.* viii. 34,—ἄ τὸ μὲν λαμπρὸν βιᾶται, τῶν δ' ἀφάντων κῦδος ἀντείνει σαθρόν.

42. The expression ἀτρεκί ποδὶ seems to be taken from the leaping match, in which it was indispensable for the leap to be straight and true.

43. τὰ μὲν, *in one part.* Pindar divides the life of Achilles into two parts,—boyhood, and manhood. The proper apodosis to τὰ μὲν is τὰ δέ. Dissen thinks that ὄφρα, in v. 59, is the apodosis; an anomaly which he accounts for by the great length of the inter-

vening passage. But perhaps it is better to take *ἔπειτα δέ*, in v. 49, as the apodosis.

— *Φιλύρας ἐν δόμοις*, i. e. the cave of Chiron, son of Philyra.

45. *ἴσα τ' ἀνέμοις*, with the fury of a hurricane. Perhaps Pindar had Homer in his mind, who constantly likens his mortal combats to the strife of the winds.

47. Dissen is undoubtedly right in proposing *σώματα ἀσθμαίνοντα*, the yet panting bodies of the animals; instead of *σώματι ἀσθμαίνοντι*. *ἄσθμα* signifies the last gasp of life; *Nem.* x. 74,—*καί μιν οὐπω τεθναότ', ἄσθματι δὲ φρίσσοντα πνοᾶς ἔκιχεν*. And Homer, *Il.* x. 496,—

τὸν τρισκαιδέκατον μελιηδέα θυμὸν ἀπήνρα  
ἀσθμαίνοντα.

αὐτὰρ ὄγ' ἀσθμαίνων εὐεργέος ἔκπεσε δίφρον. xiii. 399.

τὸν δὲ σκότος ὅσσε κάλυψε  
ἀσθμαίνοντα. xxi. 182.

49. *And during the whole time after*, i. e. as long as he dwelt in the cave.

52. *λεγόμενον τοῦτο προτέρων*, this tradition of old times.

55. *Whom he taught the knowledge (properly, law) of medicine, that requires a skilful and delicate hand (in its administration.)* *Pyth.* iv. 271,—*χρὴ μαλακὰν χέρα προσβάλλοντα τρώμαν ἔλκεος ἀμφιπολεῖν*. Vid. *Pyth.* iii. 1 to 6.

56. *And afterwards he gained Thetis, the parent of fruits, in marriage for Peleus.* *ἀγλαόκαρπος* is an epithet not elsewhere applied to Thetis: and most unauthorized and untenable alterations have been hazarded in place of the word. The ocean was the father of fountains; and so the Nereids may be regarded as contributing to the irrigation and fertility of the earth. Others construe *ἀγλαόκαρπον*, having beautiful wrists; not an improbable sense, though it is unsupported by any other passage.

58. *Adorning his mind with all fitting accomplishments.*

60. ἀλαλά, *the war-cry Alala!*

κλῦθ' Ἀλαλά, πολέμου Θύγατερ,  
ἐγγέων προοίμιον. *Fragm.* 225.

62. ἐν φρασὶ πάξειτο, *should fix it in his mind, i. e. should take good care.*

‘Si mihi non animo fixum immotumque sederet.’ *Virg. Æn.* iv. 15.

63. Tithonus, the father of Memnon, was the brother of Priam : Helenus and Memnon were, therefore, cousins. The killing of Memnon was regarded as a very glorious deed of Achilles.

*Nem.* vi. 50,—πέταται δ' ἐπὶ τε χθόνα, καὶ  
διὰ θαλάσσης ὄνομ' αὐτῶν, καὶ ἐς  
Αἰθίοπας Μέμνονος οὐκ ἀπονοστήσαντος.

64. *The far-shining glory of the Æacidae is gained hence ; i. e. from these achievements of Achilles.*

— ἄραρε is used in the sense of ἤρηται, — *is suspended from, attached to.*

ἐν ἅπαντι κράτει αἰθωνα κεραυνὸν ἀραρότα. *Ol.* xi. 83.

65. Ζεῦ! *Hail, O Jupiter!* χεῖρε, or ἄκουε, understood ; as *Pyth.* i. 1,—Χρυσέα φόρμιγξ!

— *For the Æacidae are your posterity, and you are the presiding god of the Nemean games which my song commemorates, sending forth a festive ode (χάρμα) in celebration of the island, uttered by the voice of young men.*

— ἔβαλεν, literally, *has struck.* So *Olymp.* ii. 89,—

ἔπεχε νῦν σκοπῶ  
τόξον· ἄγε θυμέ, τίνα βάλλομεν ἐκ  
μυλθακᾶς αὐτὶ φρενὸς εὐκλείας οἴστων ἐντις ;

66. τοιαῖτε τιμαὶ καλλίνικον χάρμ' ἀγαπάζοντι. *Isthm.* iv. 54.

67. σὺν Ἀριστοκλείδᾳ πρέπει, *i. e.* συμπρέπει, *benefits.*

τύχη γυναικῶν ταῦτα συμπρεπῆ πέλει. *Æsch. Supp.* 458.

ὦραν τ' ἔχονθ' ἕκαστον, ὥστε συμπρεπές. *Sept. c. Theb.* 13.

68. εὐκλείη προσέθηκε λόγῳ νᾶσον, *has been the means of glorifying Ægina in song.*

ἄξιος εὐλογίαις ἀστῶν μεμίχθαι. *Isthm.* iii. 3.

πόλιν—εὐθαλεῖ συνέμιξε τύχα. *Pyth.* ix. 69.

69. ἐπίτροπος ἐὼν τεαῖσι—μερίμναισι. *Ol.* i. 106; *zealous pursuit of glory in the games.*

70. The Θεάριον (Doric, for Θεώριον) was a building dedicated to Apollo, occupied by the Θεωροὶ who formed a college of a sacred character, and whose business it was to consult the Pythian oracle, whenever the state required the advice of the god: and to discharge certain other religious duties, which have not been very clearly ascertained. They formed a permanent body at Ægina, as they did at Mantinea, and other places. At Athens, Θεωροὶ were only created for special occasions. The present ode may have been recited in the Θεάριον, and Aristocleides, or one of his family, was probably a member of the college. The four Pythii at Lacedæmon answered to the Θεωροί.

— *It is by experimental proof, that excellence in those pursuits in which (τέλος ὄν, i. e. τέλος ἐκείνων ἐν οἷς) a man is superior (to others) is clearly seen: (in this way is seen his excellence as) a boy amongst the young, as a man amongst men, and his third division (of excellencies, as an old man) amongst the old: (of these excellencies) we have each one in such a degree as human beings (can): in addition to these, old age brings on a fourth excellence (literally, four virtues); namely, it bids us be contented with the present (φρονεῖν τὸ παρκειμενον.) And all these excellencies are possessed by Aristocleides.*

75. ἐνέπει, *bids.* κείνος αἰνεῖν καὶ τὸν ἐχθρὸν—καλὰ ρέζοντ' ἔννεπεν. *Pyth.* ix. 95.

εἶπον μὲν οὖν καὶ πρόσθεν, ἐννέπω δὲ νῦν,

τοὺς παῖδας ὡς τάχιστα δεῦρ' ἄγειν τινά. *Soph. Œdip. Col.* 932.

77. Pindar uses the same image, *Ol.* vi. 91,—*γλυκὺς κρητῆρ ἀγαφθέγκτων αἰοιδᾶν* and *Ol.* vii. 7,—*ἐγὼ νέκταρ χυτόν, Μοισᾶν δόσιν, ἀθλοφόροις ἀνδράσιν πέμπων, γλυκὺν καρπὸν φρενός.* *Ol.* xi. 97,—*κλυτὸν ἔθνος Λοκρῶν ἀμφέπεσον μέλιτι εὐάνορι πόλιν καταβρέχων.*

78. *And the foam (of the liquor) being mingled with it, surrounds the bowl.* These words should be taken parenthetically.

80. The poet says, that though his ode has come late, yet like the eagle, which is swift and unerring in his swoop from on high, so he has executed his task with precision and vigour; whereas bad poets, like croaking daws, creep along the ground.

82. *μαθόντες δὲ λάβροι*

*παγγλωσσία, κόρακες ὣς, ἄκραντα γαρεύετον*

*Διὸς πρὸς ἄρνηχα θεῖον.* *Ol.* ii. 86.

84. The games at Epidaurus were called Ἀσκληπιεῖα, being dedicated to Æsculapius.

— *δέδορκεν φάος, his glory shines.*

*τὸ δὲ κλέος τηλόθεν δέδορκε τᾶν Ὀλυμπιάδων.* *Ol.* i. 93.

*δέδορκεν παιδὶ τοῦτ' Ἀγησιδάμου φέγγος.* *Nem.* ix. 41.

## ARGUMENT OF THE FOURTH NEMEAN ODE.

---

TIMASARCHUS, son of Timocritus, of the family of the Theandridæ, in Ægina, won the wrestling prize with boys at the Heraclea of Thebes, at the Panathenæa of Athens, and at Nemea. Pindar says (*vv.* 1—8) that poetical panegyric is the most grateful remedy for all labours and injuries received in athletic contests. Thence he refers to the glory of Timasarchus, and hopes that his song may be acceptable to Ægina. If Timocritus, the father of Timasarchus, were alive, he would gladly sing this ode, which commemorates his various victories; (9—22.) He has gained a victory at Thebes, the native place of Hercules, who together with Telamon (an Æginetan hero,) laid waste Troy, and killed Aleyoneus; (23—32.) The poet is warned not to digress too far on this matter: he must hasten back to the proper subject of his ode; and he feels how necessary this is, because he is surrounded by malignant rivals and detractors, ever on the watch, to catch him going wrong. But the envious are always baffled. Time will prove and establish his merit; (32—43.) He addresses his lyre, and bids it utter a strain agreeable to Ægina, where Ajax is worshipped as a hero, as Thetis rules in Phthia, and Neoptolemus in Epirus. Peleus (who was brother of Telamon) married Thetis, after having baffled the wickedness of Hippolyte and Acastus, by the aid of Chiron; (44—60.) Though Thetis changed herself into various animals, to avoid marrying Peleus, yet he overcame all obstacles; the gods attended his marriage, and foreshowed him the glory of his posterity; (61—68.) This digression too must be ended: the glory of the Theandridæ, whose name is so famous at Olympia, Nemea, and the Isthmus, must be commemorated. The family of Timasarchus was always famous in the games: if he wishes to have his uncle Callicles celebrated, Pindar will celebrate him: he shall, though in the grave, hear his fame commemorated in verse. His father Euphanes celebrated him formerly; and contemporary poets are always best; (68—92.) If he were to sing the praises of Melesias, the *aliptes* of his son, he would have a noble theme for his poetry; *ad fin.*

## NOTES ON THE FOURTH NEMEAN ODE.

1. *The mirth* (of a banquet) *furnishes the best medicine* (i. e. compensation) *for the labours* (of an athlete) *that have been decided.*

νῦν δ' ἤπερ ἐν δόμοισι βακχείας καλῆς  
ιατρὸς ἐλπὶς ἦν. *Æsch. Choeph.* 699.

φάρμακον κάλλιστον εὔς ἀρετᾶς, i. e. *glory.* *Pyth.* iv. 187.

3. Editors are divided in opinion as to the subject of *νιν*. Böckh and Dissen refer it to *νικῶντα*, which they somewhat harshly and arbitrarily understand in *πόνων κεκριμένων*. Aristarchus and Heyne, understand *εὐφροσύναν*; but the expression "*song cheers mirth*," is obviously objectionable. Kayser seems more correctly to adopt the interpretation of Didymus and Benedict, who understand *πόνους*.

4. *Nor does even the bath so moisten the limbs, as to render them soft* (and supple; which had previously been rendered stiff and rigid by labour.)

5. *τόσσον*, properly *ῥσον*.

οὐδὲ πόλει τόσ' ἐνειμεν ὀφέλιμα, τόσσα Κυρήνη·  
*Callim. Hymn. in Apoll.* 94.

οὐδ' ἔστιν ὅπως ἀποθύμια βίζω  
τόσσα ἔειπαι. *In Delon.* 245.

Φόρμεγγός θ', ἣ λατὶ συνήγορός ἐστι θαλείη. *Hom. Od.* viii. 99.

6. *βιοτινία*. ' *Vivuntque commissi calores*  
' *Æoliæ fidibus puellæ.*' *Hor.*

μιντινία—αἰεὶ ζῶντα περιποῦται. *Soph. Œd. Tyr.* 482.

7. σὺν θεοῦ δὲ τύχα. *Nem.* vi. 25 ; by the favourable assistance of, &c.

8. ἐξέλοι κε, *might chance to gain from.* The sense of the optative mood, Dissen remarks, is 'modestior : ' it is less positive than the subjunctive.

— μή ποτ' ἐπειγόμενος πρήξῃς κακόν, ἀλλὰ βαθείη  
σῆ φρενὶ βούλευσαι. *Theogn.* 1051.

βαθειᾶν ἄλοκα διὰ φρενὸς καρπούμενος,  
ἐξ ἧς τὰ κεδνὰ βλαστάνει βουλεύματα.

*Æsch. Sept. c. Theb.* 578.

9. *May I dedicate* (θέμεν) *this prelude of my song to Jove.*

Δι τοῦτ' Ἐνναλίφ τ' ἐκδώσομεν. *Ol.* xiii. 106.

11. προκώμιον, properly, *that which precedes the κῶμος.*

12. *May the well-fortified seat of the Æacidæ (i. e. Ægina, which is) an universal protector by justice, that defends the rights of foreigners.* A similar panegyric on Ægina occurs *Ol.* viii. 21, *et seq.*

13. *If your father were warmed by the powerful Sun, i. e. were now alive ; equivalent to the epic expression, ὄρᾶν φάος ἡλίου.*

14. ποίκιλον κιθαρίζων, *using variations on the lyre :* the construction is the same as ἰμερόεν κιθαρίζειν, &c.

φόρμιγγά τε ποικιλόγαρυν, καὶ βοᾶν αὐλῶν. *Ol.* iii. 8.

15. κλιθείς, *attending, applying his mind to.* Such is the sense necessarily attached to the word ; but I am not aware that any other instance of its being used in a similar sense can be produced.

17. The Cleonæans for some time had the presidency of the Nemean games. Κορίνθου τ' ἐν μυχούϊς καὶ Κλεωναίων πρὸς ἀνδρῶν τετράκις. *Nem.* x. 42.



17. ὄρμον στεφάνων, *a wreath of crowns*, i. e. praises. Aristophanes may have parodied this expression, *Ranæ*, 914,—

ὁ δὲ χορός γ' ἤρειδεν ὄρμαθούς ἄν  
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν.

*Nem.* vii. 77,—εἶρειν στεφάνους ἐλαφρόν.

18. Disсен, with sufficient boldness, translates πέμψαντα, *which brings*. Kayser reasonably hesitates about applying the word to ὕμνον, and adopts the reading of one of the Scholiasts, and for which there is also MS. authority, πέμψαντος. (The 3rd syllable of the verse is common, according to Böckh's arrangement.) He supports the reading by *Ol.* viii. 76,—οἷς ἤδη στέφανος περίκειται ἕκτος φυλλοφόρων ἀπ' ἀγώνων· and *Nem.* vi. 60,—πέμπτον γ' ἐπὶ εἴκοσι τοῦτο γαρύων εὐχος ἀγώνων ἄπο.

— ταῖς λιπαραῖς ἐν Ἀθήναις. *Isthm.* ii. 20; a constant epithet of Athens, the use of which Aristophanes ridicules, *Acharn.* 636,—

πρότερον δ' ἡμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατῶντες  
πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κάπειδῆ τοῦτό τις εἶποι,  
εὐθύς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων ἐκάθησθε.—  
εἰ δέ τις ἡμᾶς ὑποθωπέυσας λιπαρὰς καλέσειεν Ἀθήνας,  
εὐρετο πᾶν ἄν διὰ τὰς λιπαρὰς, ἀφύων τιμὴν περιάψας.

This passage refers to Pindar's *Frag.* 46,—

αἶ τε λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι  
Ἑλλάδος ἔρισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον ποτόλιθρον.

Pindar was the first who applied the epithet λιπαραὶ to Athens. There is a story that the Thebans fined him for using such honourable terms towards that city: on hearing which, the Athenians sent him a sum of money, double the amount of his fine, and raised a bronze statue to his honour.

19. εὐωνύμων, *famous*. ἕκατι ποδῶν εὐωνύμων εἰς δὴ δυοῖν. *Nem.* viii. 47.

21. The Thebans willingly crowned him victor (ἀνθεσι μίγνυον,) on account of the connexion between Thebes and Ægiua.

23. Dissen takes κατέδραμεν to be equivalent to κατέδν, *entered*, and refers to the passage in Homer,—

τῷ ἴκελος κατέδν Τρώων πόλιν. *Od.* iv. 249.

Kayser rejects this interpretation, and considers the word to mean that Timasarchus *defeated* the inhabitants of the hospitable city. The word undoubtedly means *to assail in a hostile manner, or to overrun*; but I cannot think either sense applicable to the present passage. Pape, in his admirable Lexicon, gives the sense of *making a hostile incursion (feindlich gegen anlaufen,)* quoting this passage, but erroneously printing κατέδραμον. Neither Liddell and Scott's, nor Jacobs and Seiler's Lexicon, notices the present passage. Dissen's interpretation is the safest, though no authority is produced for the word κατατρέχω in the sense of *to arrive at*.

24. Kayser understands the *temple of Hercules* by Ἡρακλῆος αὐλάν' but ἀνλή never signifies *a temple*, and the expression means *the house of Hercules*. Probably the lodgings of the competitors at the Heracleian games were here.

26. The Meropes were the inhabitants of the island of Cos; so called from an old king Merops.

30. δις τόσους. Each chariot had, according to Homeric usage, two persons in it,—the ἡνίοχος, and παραβιάτης.

— *That man would show himself ignorant of the fortune of war, who should not understand the proverb, since it is likely that he who achieves something, will suffer something.* The Scholiast quotes from some tragic poet,—

τὸν δρῶντά πού τι καὶ παθεῖν ὀφείλεται.

And *Æsch. Choeph.* 310,—

ἀντὶ δὲ πληγῆς φονίας φονίαν  
πληγὴν τινέτω, “δράσαντι παθεῖν,”  
τριγέρων μῦθος τάδε φωνεῖ.

Hercules and Telamon suffered severe losses, before they vanquished

Alcyoneus. Probably Timasarchus had received some bodily injuries in his wrestling match.

33. *τεθμός* means the law that confines an Epinician ode within certain limits.

— τὰ μακρὰ ἐξενέπειν, *to make too long a digression about Hercules.*

35. ἴνυξ, ἔλκε τυ τῆνον ἐμόν ποτιδῶμα τὸν ἄνδρα.

*Theocr. Id. ii. 17.*

‘*Ducite ab urbe domum, mea carmina, ducite Daphnin.*’

*Virg. Ecl. viii.*

*I am drawn, as it were by the force of magic, to touch on the new moon; meaning, the time by which he had promised his ode.*

— For *θίγειν* with a dative, *vid. Pyth. iv. 296.*

36. ἔμπα, καίπερ, *yet, — although.* ἔμπα is similarly followed by *καί, Soph. Ajax, 563, —*

λείψω τροφῆς ἄοκνον ἔμπα, κεί τανῦν  
τηλωπὸς οἴχνηϊ.

— *Though the deep sea-brine holds you (O Pindar!) up to the waist, yet (ἔμπα) resist the plot; (meaning the evil intentions of calumnious detractors, who were resolved to ruin his reputation.)*

Kayser prefers *ἐπιβουλίας*, for which he has the authority of two MSS. In like manner he would read *καὶ κείνος ἀβουλίας* (for *ἀβουλία*) ὕστατος, — *Ol. xi. 41; a reading authorized by the Scholiast.* He quotes *Æschylus* also, —

ἀβουλίας ἐγείνατο μὲν μῦρον ἀντῶ. *Sept. c. Theb. 750.*

38. ἐν φάει καταβαίνειν, *to depart in glory; whereas the vanquished walked in obscurity. Vid. Olymp. viii. 69.* Dissen gives to *καταβαίνειν* the meaning of *going down the ranks of approving spectators, after having gained a victory.*

39. ἄλλος appears to be used contemptuously, as *Ol. vi. 74, —*

μῶμος ἐξ ἄλλων κρίμαται φθονιόντων.

40. σκότῳ, *secretly, malignantly.*

τί με κατὰ σκότον ποτε  
διεμπολᾶ λόγουςι; *Soph. Philoct.* 578.

— κυλίνδει κενέαν, *agitates to no purpose.*

41. οὔτοι χαμαιπετέων λόγων ἐφάψαι. *Ol.* ix. 12.

— The words *πεπρωμένην τελέσει—ὅποιαν* may be regarded as a combination of two expressions: *Time will completely establish according to the will of fate (πεπρωμένην) my excellence (in song, showing) what sort it is (ὅποιαν).*

42. ὁ μέγας πόντος. *Pyth.* iii. 86.

44. ἐξύφαινε. ‘*Necte meo Lamiae coronam, Pimplei dulcis.*’ *Hor.*

46. Οἰνώνη, *i. e.* Ægina. Herodotus, viii. 46, says of Ægina,—*τῇ δὲ νήσῳ πρότερον οὔνομα ἦν Οἰνώνη.* And Pausanias, ii. 29, 2, says of the island,—*ἀνθρώπους δ’ οὐκ εὐθὺς ἐξ ἀρχῆς λέγουσιν ἐν αὐτῇ γενέσθαι, Διὸς δὲ ἐς ἔρημον κομίσαντος Αἰγιναν τὴν Ἀσωποῦ, τῇ μὲν τὸ ὄνομα τοῦτο ἐτίθη ἀντὶ Οἰνώνης.*

— ‘*Teucer Salamina patremque*  
*‘Quum fugeret,’ &c.* *Hor.*

As *ἀποικεῖν* means *to dwell at a distance from home*, so *ἀπάρχειν* may mean, as it does here, *to rule at a distance from home.*

48. ἔχει, *possesses*, as a tutelary god. Pausanias, (i. 35, 2,) says of Salamis,—*ἔστι δὲ ἀγορᾶς τε ἔτι ἐρείπια, καὶ ναὸς Αἴαντος.*

— *πατρώαν*, *native*, in contradistinction to the Salamis where Teucer was worshipped, and which was *not* his native city.

49. By *φαένναν νῆσον*, *the bright island*, Pindar means *Leuce*, now *Adasi*, or *Serpent’s Island*, at the mouth of the Danube. It was called *Ἀχιλλέος δρόμος*, because that hero is said to have pursued Iphigenia as far as this island, after she had been miraculously rescued by Diana from the altar at Aulis. Thetis also conveyed the body of Achilles to this island, after his death; and here he was worshipped. *Eurip. Androm.* 1260, Thetis says, —

τὸν φίλτατον σοὶ παῖδ' ἔμοι τ' Ἀχιλλέα  
 ὅφει δόμους ναίοντα νησιωτικόν  
 Λευκὴν κατ' ἄκτῃν ἐντὸς Εὐξείνου πόρου.

And *Iphig. in Taur.* 435,—

τὰν πολυόρνιθον ἐπ' αἴαν,  
 λευκὰν ἄκταν, Ἀχιλῆ-  
 ος δρόμους καλλισταδίους,  
 Εὐξείνου κατὰ πόντον.

The name Λευκή has been by some grammarians fancifully derived from the flocks of *herons* that haunted the island; but herons are *not* white. Pindar seems to represent λευκή by φαέννη; and probably both words have the same meaning as Horace's *nitentes*, when applied to the Cyclades.

51. Thiersch (*Gramm.* p. 327, *Edinburgh*, 1830) thinks that διαπρύσιος may come from διά-πρό, *quasi* διαπρόσιος, *going forward, penetrating*. The ο is similarly changed for υ in ἄλλυδις, ἐντυπᾶς, from ἔντον-πᾶς; ἀργύφειος, from ἀργός. Homer constantly uses this word in the sense of *loud*. In the present passage it may mean *famous*, i. e. *heard to a distance*. Dissen interprets it *wide-extended*.

52. βουβόται, *productive of cattle*. The word signifies a *cow-herd*, *Isthm.* v. 22,—τὸν βουβόταν οὐρεῖ ἴσον Φλέγραισιν εὐρῶν Ἀλκωνῆ. The pastures and cattle of Epirus were famous.

'Eliadum palmas Epirus equarum.' *Virg.*

— κατάκεινται, *stretches out*. 'Jacet extra sidera tellus.' *Virg.* Or it may mean *slopes*, as 'Declive contempleris arvum;' and, 'Ustica cubantis levia personuere saxa.' *Hor.*

55. προστραπών. In Liddell and Scott's *Lexicon* this passage is quoted as an instance of the word προστρέπω signifying, in the active voice, *to beseech*; a sense which I cannot attribute to it. Dissen takes the word to have its *middle* signification of *turning himself towards*; remarking that the words ἐπιστρέφειν, γωμᾶν, and στρωφᾶν, are used in a similar manner. Pape and Seiler in their *Lexicons*

agree with Dissen, translating this verse *er sich feindlich gegen Iolkos gewendet*.

58. *χρησάμενος*, *having experienced*.

‘Narrat pæne datum Pelea Tartaro

‘Magnessam Hippolyten dum fugit abstinens.’ *Hor.*

The conduct of Hippolyte towards Peleus was like that of Phædra towards Hippolytus, and Sthenobœa towards Bellerophon.

60. Vulcan gave Peleus a magnificent (*δαίδαλον*) sword: Acastus purloined this, intending that the Centaurs should destroy Peleus *ἐκ λόχου*, whilst he was seeking for it on Mount Pelion. The Scholiast on this passage quotes as from Hesiod,—

ἦδε δέ οἱ κατὰ θυμὸν ἀρίστη φαίνεται βουλή·  
αὐτὸν μὲν σχέσθαι, κρύψαι δ' ἀδόκητα μάχαιραν  
καλὴν, ἣν οἱ ἔτευξε περικλυτὸς Ἀμφιγυήεις·  
ὡς τὴν μαστεύων οἶος κατὰ Πήλιον αἰπὺν  
αἶψ' ὑπὸ Κενταύροισιν ὀρεσκρόισι δαμείη.

61. *πεπρωμένον ἔκφερον*, *accomplished what was destined*. οὐδὲ τῶν καθ' ὑπερβολὴν ὀρθῶς βουλευθέντων οὐδὲν ἂν καλῶς ἐξενεχθείη. *Demosth.* ἐρωτ. λογ. 1403. Sophocles uses the word *ἐκφέρειν* in a similar sense, but intransitively,—

ὄρᾱς τὰ τοῦδ' οὖν ὡς ἐς ὀρθὸν ἐκφέρει  
μαντεύματ' ; *Æd. Col.* 1424.  
ὁπότε τελεόμηνος ἐκφέρει  
δωδέκατος ἄροτος. *Trach.* 824.

Destiny was fulfilled by the marriage of Peleus with Thetis.

63. *ἀκμάν*, *force*. *χθόνα ταράσσοντες ἐν χερὸς ἀκμᾷ*. *Ol.* ii. 63. Thetis metamorphosed herself into several monstrous shapes, to avoid wedding a mortal.

64. *σχάσαις*, *cheeking, holding back*. *Vid. Ol.* ii. 63. The primary sense of *σχάζειν* is supposed to be, *to split open*; its derivative senses of, —1. *to let fall*, and 2. *to hold back*, are more easily assumed than explained.

66. καὶ Κρόνον παῖδας βασιλῆας ἴδον χρυσείαις ἐν ἔδραις. *Pyth.*  
 iii. 94. Εὐκυκλον ἔδραν may mean, either, simply, the circle in which the gods sate; or, one circular throne, divided into compartments or seats for each god. *Catull. Nuptiæ Pelei et Thetidos*, —

- ‘ Qui (i. e. *the gods*) postquam niveos flexerunt sedibus artus,  
 ‘ Largè multiplici constructæ sunt dape mensæ;  
 ‘ Cum interea infirmo quatientes corpora motu  
 ‘ Veridicos Parcæ cœperunt edere cantus.’ v. 304.

68. *Showed forth the glory* (that would arise) *to him, for ever*; literally, *for his posterity*. ἐς γένος seems to be used as equivalent to ἐς αἰεί.

69. *All to the west of Cades is impassable*.

— Kayser remarks, that the ancient Greeks appear to have entertained the same opinion of the Atlantic, that Tacitus had of the British Ocean;—‘ Mare pigrum et grave remigantibus perhibent ‘ne ventis quidem proinde attolli.’ *Agricol.* x. And, in a later age, when Hanno made his famous voyage of discovery on the western coast of Africa, he brought back word to the Carthaginians, that the sea was not navigable to the south of Cerne (*Suana*.) in consequence of being shallow, and full of mud, and blocked up with sea weeds.

70. Kayser, with great justice, objects to the word Εὐρώπαν, as violating metre, construction, and sense. In every other strophe, the foot corresponding to the two first syllables of this word, is a trochee. If χέρσον be taken as merely put in apposition to Εὐρώπαν, the expression is singularly tame,—indeed, inadmissible. Nor is Europe the opposite term to the *sea*, but to the other quarters of the globe. Kayser also doubts—though it seems a strange doubt to entertain—whether Pindar was acquainted with the word Europe, as signifying a quarter of the globe. He proposes to read εὐπορον, to which ἀπορα answers very well in the next verse. The conjecture is ingenious and safe.

73. The poet says, he must return from this digression about the ancient glories of the Æacidæ, to celebrate the exploits of the family

of Timasarchus. This is what he means by returning to land, from the pathless Atlantic.

75. συνθέμενος, *according to agreement.*

76. πείραν ἔχοντες, *having contended.*

εἰ μὲν δὴ ἀντίβιον σὺν τεύχεσι πειρηθείης. *Hom. Il. xi. 386.*

πρὶν ἔλσαι κατὰ ἄστυ, καὶ Ἐκτορι πειρηθῆναι  
ἀντιβίην. *Il. xxi. 225.*

πείραν μὲν ἀγάνορα Φοινικοστόλων ἐγγέων. *Nem. ix. 28.*

77. πάτραν, *family.* Homer says of Jupiter and Neptune,—

ἧ μὰν ἀμφοτέροισιν ὁμὸν γένος ἦδ' ἴα πάτρη. *Il. xiii. 354.*

79. This verse is quoted in Liddell and Scott's Lexicon, and πρόπολον translated *devoted to*,—a bold sense to give the word, which generally signifies *minister*, or *servant*, if followed by a dative case: but, though it has this construction in the present passage, it seems impossible to give it any one other sense than *foremost in*, in which sense it elsewhere has the genitive case after it; *e. g. Æsch. Choeph. 359*,—

πρόπολός τε τῶν μεγίστων χθονίων ἐκεῖ τυράννων.

Dissen's interpretation, *furnishing the expenses as choragi*, is certainly wrong.

80. μάτρως may mean either *uncle*, or *grandfather by the mother's side*. The Scholiast says, Callicles was maternal uncle to Timasarchus, and that Euphanes was his maternal grandfather.

81. 'Exegi monumentum ære perennius,' &c. *Hor.* Since Callicles was dead, an ode to his memory is with singular beauty called a monumental pillar raised to his memory.

82. Instead of saying, *As gold, when purified by fire, displays its full splendour, so an ode that commemorates brave actions renders a man equal in happiness to kings*, Pindar says,—*Gold when purified, &c. and an ode.*



85. Dissen rightly observes, that a connecting particle, such as *οὖν*, is required after the word *κεῖνος*. He compares *Ol.* ii. 46,—

ὄθεν σπέρματος ἔχοντι ρίζαν. πρέπει τὸν Αἰνησιδάμου  
ἐγκωμίων τε μελέων λυρᾶν τε τυγχάνεμεν.

— *Let him* (therefore, since the panegyric of poetry is the highest of honours,) *gain my commemorating voice* (at the Isthmus,) *where, in the contest of the roaring Neptune, he flourished with Corinthian parsley; (i. e. gained victories in the Isthmian games.)*

The poet does not mean that he should be personally present at the Isthmus, to sing the praises of Callicles; but that his praise would be heard there, where his achievements were best known.

91. *But every one has contemporary poets to commemorate his actions; and those (contests) which each poet may himself see, he believes he can sing of in the most excellent manner.*

92. ἄνδρα δ' ἐγὼ κείνον  
αἰνῆσαι μενοιῶν ἔλπομαι. *Pyth.* i. 43.

93. In the remaining verses of this ode Pindar metaphorically applies to poetry various terms, which are proper to wrestling.

*In what a manner would a poet, who should praise Melesias, strain in the contest! i. e. how skilful and vigorous he would be in his language.* *στρέφειν*, used as a term of the palæstra, meant, *to seize and throw your adversary.*

εἴτ' ἀποστρέψας τὸν ὄμον αὐτὸν ἐνεκολήβασας. *Aristoph. Eq.* 264.

— *Μελησίαν.* Vid. *Olymp.* viii. 54.

94. *Twisting (i. e. fashioning) words.*

οὐλίον θρηνον διαπλέξαισ' Ἀθάνα. *Pyth.* xii. 8.

— *Irresistible in throwing (his adversary) in language; i. e. an unequalled poet.*

τετρίγει δ' ἄρα νῶτα θρασειᾶων ἀπὸ χειρῶν  
ἐλκόμενα στερεῶς. *Il.* xxiii. 714.

*ἔλκειν*, used as a palæstic term, seems to have much the same signification as *στρέφειν*.

95. *With kind feelings towards the good, but a rough antagonist for adversaries.* By the *adversaries* of the poet, Pindar probably means his own detractors.

— παλιγκότοις, *adversaries*. *Ol.* ii. 20,—πῆμα παλίγκοτον δαμασθέν.

ἄγος μὲν εἶη τοῖς ἐμοῖς παλιγκότοις. *Æsch. Suppl.* 376.

It seems improper to derive this word from *κότος*, *anger*: the words ἀλλόκοτος, *strange*; ὑπέркоτος, *excessive*; νεόκοτος, *new*; are plainly kindred forms, and cannot be derived from *κότος*. Blomfield thinks that the word *κότος* meant ‘*indoles*.’ (*Glossar. ad Sept. c. Theb.* 804.) But perhaps *κότος* is a mere termination.

— ἔφεδρος.—*Vid. Pyth.* viii. 81.

ARGUMENT OF THE FIFTH NEMEAN ODE.

---

THIS ode commemorates a victory in the pancratium gained by Pytheas, son of Lampo, of Ægina. The poet begins by saying he is no maker of statues, which are motionless ; but he hopes every ship which leaves Ægina will carry abroad the glory of Pytheas, who, though he has scarcely yet got his beard, has conferred great honour on his country, and her heroes the Æacidæ ; (1—9.) He fears, however, to touch on a deed which was not well done by the Æacidæ, viz. the murder of Phocus. The perpetrators of it were exiled ; and many things are best buried in oblivion ; *v.* 18. If the fortune and bravery of the Æacidæ, however, is to be sung, he has a large field ; for the Muses themselves and Apollo attended the marriage of Peleus and Thetis ; and they sang to the lyre, telling how Hippolyte in vain strove to corrupt the chaste Peleus, and when she was baffled by his virtue, forged a lie against him ; *v.* 30. Her solicitations were rejected by him, for he feared to sin against the laws of God and hospitality ; and God had regard for him, and promised him a Nereid for a wife ; *v.* 36. To do this, he must prevail on Neptune to consent. Neptune often comes from Ægæ to the Isthmus, where he is received by troops of revellers (εὐφρονες Ἰλαι, *v.* 38 ; ) and where he takes delight in the games. This brings the poet back to his subject ; and he adds that Euthymenes, uncle of Pytheas, had distinguished himself in the games of Ægina, at Nemea, and Megara ; *v.* 47. Pytheas, in the pride of victory, must not forget his excellent teacher in the palæstrie art, Menander of Athens. If he wishes Themistius, his maternal grandfather, to be praised, the Muse may give her poetic spirit full swing ; for *he* was successful as a boxer and pancratiast, and suspended his victorious wreath at the temple of the Æacidæ ; *ad fin.*

## NOTES ON THE FIFTH NEMEAN ODE.

---

1. ἐλινύοντα, *that will remain stationary*. The word commonly means *to loiter, be idle*. *Æsch. Prom. Vinc.* 53,—

ὡς μή σ' ἐλινύοντα προσδερχθῆ πατήρ.

— Dissen takes αὐτᾶς to mean *the same*; defending the omission of the definite article by Homer,—

τὸν δ' αἰψ' ἠνώγεα αὐτὴν ὁδὸν ἠγήσασθαι. *Od.* x. 263.

οὐ κόσμῳ παρὰ ναῦφιν ἐλευσόμεθ' αὐτὰ κέλευθα. *Il.* xii. 225.

He might have added *Od.* iv. 181,—

ἀλλὰ τὰ μέν ποιν μέλλεν ἀγάσσεσθαι θεὸς αὐτὸς,

ὃς κείνον δύστηνον ἀνόστιμον οἶον ἔθηκεν.

Pindar, however, elsewhere uses the regular form; *e. g.* *Nem.* vii. 104,—ταῦτ' αὖτ' ἐπὶ τριῶν τετρακί τ' ἀμπολεῖν. Dissen says, that if αὐτᾶς be taken in its proper sense, ἐπ' αὐτᾶς βαθμίδος can only mean *on the very pedestal*; *i. e.* with nothing else,—a sense which he now perceives to be *nihili*. I cannot, however, see that *on the same pedestal* is much better. Perhaps ἐπ' αὐτᾶς βαθμίδος is merely equivalent to αὐτῇ βαθμίδι, *with its pedestal*.

2. *Do you, O my song, go in every vessel, large or small, that leaves Ægina, and proclaim abroad.*

— ὀκάς, *ab ἔλκω, that requires to be towed*,—a merchant vessel. ἄκατος, *a lighter vessel*.

5. νίκη is the imperfect of an obsolete present νίκημι. Thucydides, v. 49,—'Ἀνδροσθένης Ἄρκας παγκράτιον τὸ πρῶτον ἐνίκα' on which passage Arnold observes, respecting the use of the imper-

fect in the similar expressions, τὸ θέρος—τὸ ἔτος—ἐτελεύτα—that “the object in these cases seems to be to express *contemporaneousness*. ‘In this Olympiad, Androsthenes was winning his “prize; at such a period summer was ending.’” The remark is ingenious and valuable. Theocritus has the word, *Idyll*. vi. 46,—

νίκη μὲν οὐδ' ἄλλος, ἀνάσσατοι δ' ἐγένοντο.

And *Idyll*. vii. 39,—

Σικελίδα νίκημι τὸν ἐκ Σάμω.

5. νίκη στέφανον, *won the crown*: since στέφανον means *the victory*, the construction must be explained as if the word had been νίκην.

6. *Though he does not yet show summer, the tender mother of the vine-blossom, on his chin.* This must be admitted to be rather a pedantic periphrasis for *not yet having a beard*. ὀπώρα did not properly mean *the autumn*, but *the hottest part—the dog-days—of summer*.

παμφαίνονθ' ὥστ' ἄστερ', ἐπεσσυμένον πεδίοιο,  
 ὃς ῥά τ' ὀπώρης εἶσιν' ἀρίζηλοι δέ οἱ ἀνγαί  
 φαίνονται πολλοῖσι μετ' ἄστρασι νυκτὸς ἀμολγῶ,  
 ὄντε κύν' Ὠρίωνος (i. e. Sirius) ἐπικλησιν καλέουσιν.

*Hom. Il.* xxii. 26.

For the proper division of the seasons in the Greek year, *vid. Liddell and Scott's Lexicon*, v. ὀπώρα.

10. θέσσαντο εὐάνδρον, *prayed for it to be productive of brave men*. The word θέσσαντο is only found elsewhere in the participle θεσσάμενος, used by Apollonius Rhodius, Archilochus, and Hesiod. It is of uncertain etymology, neither τίθημι nor θαάζω being very satisfactory roots. Homer's word ἀπόθεστος, *despised*,—δὴ τότε κείτ' ἀπόθεστος, *Od.* xvii. 296; and πολύθεστος, *much desired*, used by Callimachus, *Hymn. in Cer.* 48,—τέκνον ἐλίγνσον, τέκνον πολύθεστε τοκεῦσι,—may possibly be derived from θέσσασθαι.

— The Myrmidones built a temple to Ζεὺς Ἑλλάγιος in Ægina. Since the god was the immediate ancestor of the heroes of Ægina, he is called πατήρ Ἑλλάγιος.

11. *πίτναν*, *stretched forth*, from *πίτνημι*, a collateral form of *πετάννυμι*. *Od.* xi. 392,—

πιτνάς εἰς ἐμὲ χεῖρας ὀρέξασθαι μενεαίνων.

12. Endäis was the wife of Æacus. Since Psamathea was a Nereid, it is properly mentioned that she produced Phocus “on the sea shore.”

14. *I fear to mention an atrocious deed unjustly ventured on.* He means the murder of Phocus, in consequence of which Telamon and Peleus were compelled to fly from Ægina.

— *μέγα* is similarly used, *Nem.* x. 64,—*μέγα ἔργον ἐμήσαντ' ὠκέως*; and *Odyss.* iii. 261,—

μάλα γὰρ μέγα μήσατο ἔργον.

And xxiv. 426,—*ἦ μέγα ἔργον ἀνήρ ὄδε μήσατ' Ἀχαιοῦς.*

15. Pindar makes the last syllable of *εὐκλέα* short, as if it came from *εὐκλής*.

ποτιστάζει Χάρις εὐκλέα μόρφαν. *Ol.* vii. 76.

— *πῶς λίπον*, *how it came to pass that they left.*

16. *στάσομαι* is equivalent to *ἀφίσταμαι*. *Ol.* i. 52.

17. *It is not wise at all times to tell the truth; literally, not every truth, (however) strictly and exactly true, is better showing its face.* *Vid.* *Ol.* ix. 103,—

ἄνευθε θεοῦ σεσιγαμένον  
οὐ σκαιότερον χρῆμ' ἔκαστον.

— *ποῦ τὸ τᾶς αἰδοῦς ἢ τὸ τᾶς ἀρετᾶς δύνασιν  
ἔχει σθένειν τι πρόσωπον; Eurip. Iphig. Aul.* 1089.  
*τό τε τῆς ἀγανόφρονος Ἑσυχίας εὐάμερον πρόσωπον.*

*Aristoph. Av.* 1321.

18. *νοῆσαι*, *for him to understand.* The word is pleonastic, as *τυχεῖν*, *Olymp.* vii. 26,—

τοῦτο δ' ἀμήχανον εὐρεῖν,  
ὅ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν.

And κρύψαι, *Ol.* xiii. 13,—

ἄμαχον δὲ κρύψαι τὸ σύγγενες ἦθος.

19. *But if it seems fit* (literally, *has been decreed*) *for me to praise the posterity of the Æacidæ, for their gymnastic victories, (literally, strength of hands) or war waged by the sword, (literally, iron war;) then indeed I wish some one would level a spacious arena (literally, under-dig long leaps,) starting from this point. I have got nimble vigour of knees; and* (those things which are difficult for others, are easy for the true poet; just as we see that) *eagles fly even beyond the sea.*

— δεδόκηται is a remarkable form for δέδοκται.

20. Dissen illustrates the expression ἄλμαθ' ἵποσκάπτοι amply and satisfactorily. The whole arena, on which the athletes exercised, was called σκάμμα, *a place dug out*. The boundary which was set for a leaper to reach, or come as near to as he could, was called τὸ ἔσκαμμένον. This was a definite space, originally of fifty feet. Phayllus, of Crotona, was the first that overleapt this distance, which he did at the Pythian games; a fact related by Eustathius, *ad Hom. Od.* viii. 198, who there quotes the inscription on the statue of Phayllus,—

πέντ' ἐπὶ πενήκοντα πόδας πήδησε Φάϋλλος,  
ἔισκευσεν δ' ἑκατὸν πέντ' ἀπολειπομένων.

The point, from which the pentathletes started, was called βατήρ—the point, reached by each in his leap, was called βόθρος. In the present passage, ἄλματα may mean either *the arena*, or *the mark*.

— The word αὐτόθεν, *from this starting point*, means the achievements of the Æacidæ; and the poet intends to say that he has a great and arduous subject, but that his strength is equal to it.

I cannot think Dissen right in taking αὐτόθεν to mean *from the death of Phocus*; and his “*long leap*” to mean, that he jumped from that event to the marriage of Peleus. This seems to be altogether an unhappy explanation.

21. *πάλλονται*, *Lat.* 'pelluntur;' *move swiftly*. The word is used in a similar sense by Euripides, in the active voice, *Elect.* 435,—

ἴν' ὁ φίλανλος ἔπαλλε δελφίς.

22. *καί* is interpreted, by Böckh and Dissen, *as well as to Cadmus*; a sense plainly inadmissible,—no reference having been made to Cadmus. Perhaps the word means *moreover*, and should not be construed with *κείνοις*, though its position would naturally lead one so to construe it.

23. ἐν δ' ἦν ἀθανάτων ἱερὸς χορός· ἐν δ' ἄρα μέσσω  
ἱμερόεν κιθάριζέ τι Λητοῦς καὶ Διὸς υἱὸς  
χρυσείῃ φόρμυγι. *Hes. Scut. Herc.* 201.

Φοῖβος ἰαχεῖ τὰν καλλίφθογγον κιθάραν ἐλαύνων  
πλήκτρῳ χρυσέῳ. *Eurip. Herc. Fur.* 349.

24. *διώκων*, *running over, sweeping*.

26. *ἄβρά*, *beautiful*.

*παμπορφύροις ἀκῆσι βεβρεγμένος ἄβρὸν σῶμα.* *Ol.* vi. 55.

27. *ξυνάνα* is taken to be a contracted form for *ξυνάονα*, which word means *partaker of*, and commonly has a genitive case after it; as, *αὐτοφύτων ἐλκείων ξυνάονες.* *Pyth.* iii. 48. In the present passage, it is interpreted *friend*; *i. e.* friend of Peleus. Neither the form, nor the sense, is satisfactory.

— *σκοπόν.* *Vid. Ol.* vi. 59.

29. *ποιητόν*, *fabricated.* ἄρα, *to this effect.*

31. *But the truth was the contrary.*

32. *παρφαμένα.* *Vid. Ol.* vii. 66.

— Dissen translates *αἰπεινοί* *bold, wicked.* Pape, *high-flown* (*hoch fahrende.*)

33. *ξεινίου πατρός*, *i. e. Jupiter.*

34. *ὄρσινεφής.* *Vid. Ol.* iv. 1.



35. ὥστε is similarly put after a word of "promising," by Thucydides, viii. 86,—ἐπαγγελλόμενοι ὥστε βοηθεῖν.

36. πράξειν, *that he would obtain*; (i. e. for Peleus.) *Vid. Pyth.*  
ii. 40. Neptune married Amphitrite, and so was brother-in-law to the Nereids.

39. πότμος, 'natale astrum.' *But the fortune that is born with a man (innate) decides upon every action*: (i. e. by a man's deeds in the games he shows what luck he was born with.)

ἀρχαίας ἐπέβασε πότμος συγγενῆς  
εὐαμερίας. *Isth.* i. 40.

Homer generally uses the word πότμος in the sense of *death*; never in a good sense.

41. Θεοῦ Νίκας. This passage must be regarded as forming an exception to the rule laid down by Monk, *Eurip. Hippol.* 55, that θεός is not used in the feminine gender with a proper name; as must also *Sophocl. Antig.* 800,—ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

42. χρυσείας ἐν γούνασιν πιτόντα Νίκας. *Isth.* ii. 26.

The Scholiast says, that Euthymenes had gained a victory at the Æacea.

— ἔψαυσας, *you reached*, i. e. *gained*.

43. *Of a truth, O Pytheas, your uncle (Euthymenes) even now praises his kindred (i. e. you,) following after (his footsteps.)* I am not aware of any other instance of ἔθνος signifying *family*. It is here applied to one person, as γένος is,—

Εὐρυσθεύς Σθενίλοιο παῖς, Περσηϊάδαο,  
σὸν γένος. *Il.* xix. 124.

So in Latin,—'Augustus Cæsar, Divum genus.' *Virg.*

44. ἄρμεν, *pleases you, is fortunate for you.* ἄρμενα πράξαις ἄνηρ. *Ol.* viii. 73; *that has fared happily.* The month of the

country is the Æginetan month Delphinus, answering to part of April and May.

45. *At home (i. e. at Ægina) and at the hill of Nisus, which slopes with beautiful glades, (i. e. at Megara,) he defeated all those of his own age who entered the lists with him (ἐλθόντας.)* For the games at Megara, *vid. Ol. vii. 86.*

Διγίνα τε γὰρ  
 φάμι Νίσου τ' ἐν λόφῳ τρίς δὴ πόλιν τάνδ' εὐκλεΐξει.  
*Pyth. ix. 90.*

47. αἰεὶ δ' ἄμφ' ἀρεταῖσι πόνος δαπάνα τε  
 μάργαται. *Ol. v. 15.*

— ἐσλοῖσι, *for honour, distinction.*

48. *Know, you have gained a sweet reward of your labours under the auspices of Menander; (i. e. by the aid of your wrestling-master.) ἴσθι is similarly used, Ol. x. 11,—*

ἴσθι νῦν, Ἀρχεστράτου παῖ,  
 κόσμον ἄδνμελῆ κελαδήσω.

49. ἐπαύρεο, *vid. Pyth. iii. 36.* Athens was famous for its teachers in the gymnastic arts.

50. ἵκεις, *you have come; as Il. xviii. 406,—*

ἦ νῦν ἡμέτερον δόμον ἵκει.

Themistius was maternal grandfather to Pytheas.

— ῥίγει, *grow cool, slacken in zeal; as Lat. 'frigere.' Cic. Fam. xi. 14,—'Quod tibi sæpe scripsi Curionem frigere, jam calet.' In Verr. ii. 25,—'Cum omnia consilia frigerent.'*

— For the form δίδου, *vid. Ol. i. 3. ὅσια γὰρ δίδωμ' ἔπος τόδε. Eur. Iphig. Taur. 1161.*

51. *Hoist the sails up to the yard at the top of the mast; (i. e. go with full sail,—praise him to the utmost.)*

51. δίδου φώναν, *speak aloud*; φθέγξαι τε, *and proclaim*. The words between φώναν and πύκταν must be taken in a parenthesis.

52. *That he, as a boxer, victoriously carried off two prizes in the Pancratium at Epidaurus.* For the Epidaurian games, *vid. Nem. iii. 84.* ἀρετά is similarly used, *Ol. viii. 5,—*

ἀνθρώπων πέρι  
μαιομένων μεγάλην  
ἀρετὰν θυμῷ λαβεῖν.      And *Ol. vii. 89.*

53. *And that, favoured by the fair Graces, he brought the green wreaths of flowers to the vestibule of Æacus; i. e. he suspended his wreath of victory as a votive offering at the Æaceum.*

54. For Χάρισσιν, *vid. Ol. ii. 50.*

## ARGUMENT OF THE SIXTH NEMEAN ODE.

---

ALCIMIDAS was a celebrated Æginetan athlete, of the distinguished family of the Bassidæ. This family had furnished more successful champions in boxing, than any other in Greece, the victory commemorated in this ode being the twenty-fifth gained by them. (Mr. Donaldson, indeed, considers this to be the twenty-fifth gained by Alcimidas himself; but he rejects the old reading in *v.* 62, Ἀλκιμίδας κλειτᾶ γενεᾶ, on which that opinion mainly rests, in favour of the modern reading Ἀλκιμίδα κλειτὰ γενεά.) From the mention of the famous trainer Melesias, this victory is supposed to have been gained somewhere about the eightieth Olympiad.

Pindar begins by saying, that though men and gods are sprung from one common origin, yet the powers of each are widely different; the gods being omniscient, whereas men know not the fortune of tomorrow; (*v.* 1—7.) The family of Alcimidas have, in their actions and destiny, resembled the dispensations of Divine Providence, as exhibited in corn-fields; for as *they*, alternately, lie fallow and produce corn, so the generations of the Bassidæ have, alternately, been unknown, and distinguished, at the games; (*v.* 8—25.) No family has gained more prizes in boxing. The poet is anxious to contribute his share of praise to a house, which has furnished such abundant materials for poetry (πολὸν ὕμνον) to bards of old, (*v.* 26—35;) for Callias gained a victory in the Pythian, Isthmian, and Nemean games; (*v.* 36—46.) The island of Ægina affords copious matter of panegyric to the poet; for the glory of the Æacidæ has rendered it famous. Achilles, having killed Memnon, has carried their fame even to the distant Æthiopes; (*v.* 47—55.)

Pindar himself would willingly join in the praise of the Æacidæ, but he must for the present celebrate the family of Alcimidas. But he says that even this fortunate family (as if to remind us of the proposition with which the ode commenced, *viz.* that man is a very different being from God) has met with its disappointments, inasmuch as both Alcimidas and Polytimidas were unfortunately deprived of victory at Olympia; (*v.* 56—65.) He ends with an eulogium on the activity and skill of Melesias.

NOTES ON THE SIXTH NEMEAN ODE.

---

1. *The race of man is one, and the race of the gods is another, though both are created of one matter, viz. Γαῖα*

ἦτοι μὲν πρότιστα Χάος γένετ'· αὐτὰρ ἔπειτα  
Γαί' εὐρύστερνος, πάντων ἔδος ἀσφαλὲς αἰεί.

*Hes. Theog.* 116.

Θεῶν τε τὰν ὑπερτάταν Γᾶν ἄφθιτον. *Soph. Antig.* 339.

Principio Tellus habet in se corpora prima. *Lucret.* ii. 589.

Quare magna Deūm mater, materque ferarum,

Et nostri genitrix hæc dicta est corporis una. *ib.* 598.

2. *But a totally different power distinguishes (the two races,) since the one is worthless, but the firm heaven eternally remains an imperishable mansion (for the other.)*

εἶργει δὲ πύτμῳ ζυγέθ' ἕτερον ἕτερα' i. e. διείργει. *Nem.* vii. 6.

4. *Yet we resemble them to a certain degree.* Herodotus uses the word προσφέρειν in the middle voice, in the sense of *to be like*; καὶ οἱ ὃ τε χαρακτήρ τοῦ προσώπου προσφέρεσθαι ἐδόκει ἐς ἔωντόν. *Lib.* i. 116. Dissen observes, that compounds of φέρειν are very often intransitive; as, συμφέρειν, ὑπερφέρειν, προφέρειν, κ. τ. λ. προσφέρειν is the exact contrary to διαφέρειν.

5. ἦ—ἦτοι. I believe this to be the only instance in which this construction occurs: it ought properly to be ἦτοι, *either*; ἦ, *or*.

— φύσιν, *stature*. οὐ γὰρ φύσιν Ὀλυνθίαν ἴσχειν. *Isthm.* iii. 65.

τὸν δὲ Λαΐον φύσιν

τὴν εἶχε, φράζει.

*Soph. Œd. Tyr.* 740.

εἴ τις ἡμῶν, ᾧ θεαταί, τὴν ἐμὴν ἰδὼν φύσιν.

*Aristoph. Vesp.* 1071.

6. *Though we do not know what goal by day or by night fate has marked out for us to run to ; (i. e. though we are ignorant of what may happen to us at any time.)*

— ἐφαμερίαν is improperly applied to σταθμάν ; the correct phrase would be μεθ' ἡμέρας.

— Kayser wishes to read ἄμμι ; the construction being, ἔγραψε σταθμὰν ἄμμι. He supports the alteration by one of the Scholiasts, and the authority of one manuscript.

7. Disсен translates ἔγραψε 'jussit, propriè, legem scripsit,' and quotes *Eurip. Ion.* 442,—

πῶς οὖν δίκαιον τοὺς νόμους ἡμᾶς βροτοῖς  
γράφαντας ;

But I cannot help thinking that, in the present passage, the word should be taken in the sense of *scratching, marking out* ; particularly as γραμμή was the word used to signify *the goal in a race*.

— σταθμή means properly *a carpenter's line* ; hence, *the line that marked the limit of a race*.

παρ' οἷαν ἤλθομεν σταθμὴν βίου. *Eurip. Ion.* 1514.

It was commonly called γραμμή,—

μή μοι τὸ πρῶτον βῆμ' ἔαν δράμη καλῶς,  
νικᾶν δοκέτω τὴν δίκην, πρὶν ἂν πέλας  
γραμμῆς ἴκηται, καὶ τέλος κάμψῃ βίου. *Eurip. Elect.* 954.

The expression of Horace, '*mors ultima linea rerum,*' will readily occur to the reader.

8. *And now Alcimidas proves his relationship to the gods, so that we can see it like as in corn-fields, which, alternating, at one time (τόκα ᾧν) produce abundant subsistence for men, and afterwards (τόκα δ' αὐτε) lying fallow (ἀναπαυσάμενοι) regain strength.* The force of the comparison between Alcimidas and corn-fields consists in

this,—that, as a field alternately lies fallow and produces corn, so every other generation of the family of Alcimidas had been unknown as victors in the games :—

1. Agesimachus won prizes ; 2. Socleides did not ; 3. Praxidamas did ; 4. Theon, the father of Alcimidas, (whose name, however, is not mentioned by Pindar,) did not ; 5. Alcimidas did.

8. τὸ συγγενές is taken by Hermann in the sense of τοὺς συγγενεῖς, *his kindred* ; by Dissen, *the genius of his family* : I cannot think either of them right.

— τεκμαίρει χρῆμ' ἕκαστον. *Ol.* vi. 73, *proves.*

9. ἄγχι, *like.* εἰδός τε μέγεθός τε φύην τ' ἄγχιστα εἶσκω.

*Hom. Od.* vi. 152.

θανάτῳ ἄγχιστα εἰοικώς. *Od.* xiii. 80.

ἀγχιθεοὶ δὲ μάλιστα καταθνητῶν ἀνθρώπων

αἰὲν ἀφ' ὑμετέρης γενεῆς εἰδός τε φύην τε.

*Hymn. in Vener.* 201.

10. ὦν, the Ionic form of οὖν, is probably a contraction of the participle ἔον, 'quæ quum ita sint.' But it is only used in Pindar as a suffix to pronouns and conjunctions. *Vid. Kuhner's Grammar, Jelf's ed.* 717. 1.

— ἔδοσαν, ἔμαρψαν. The force of the aorist, when it means *habitual, natural action*, is best represented in English by the present.

— If μάπτω be rightly derived from an assumed substantive, μάπη, signifying *the hand*, the word will of course properly mean *to take with the hand.* Cf. εὐμαρής, and μάρναμαι

— ἐπήετανον γὰρ ἔχεσχον. *Hom. Od.* vii. 99.

ἔπει οὐ κομιδὴ κατὰ νῆα

ἦεν ἐπήετανος. *Od.* viii. 233 ; *enough for the year* ; hence, *abundant.*

13. μεθίπων, *pursuing.* This image is taken from hunting, and is kept up by the words κυναγίτας and πόδα νίμων.

13. Διόθεν αἶσαν, *the lot appointed him by Jove.*

θεόθεν ἐραίμαν καλῶν. *Pyth.* xi. 50.

οὐ γὰρ οἱ τῆδ' αἶσα φίλων ἀπονόσφιν ὀλέσθαι.

*Hom. Od.* v. 113.

14. ἄμμορος, *unfortunate.* *Soph. Œd. Tyr.* 248,—κακὸν κακῶς νιν ἄμορον ἐκτρίψαι βίον' so altered by Porson, from ἄμοιρον. *Vid. Præf. ad Hec.* p. 8. *ed. Scholefield.*

— ἀμφὶ πάλα, *in wrestling.*

15. οὐκ ἄψορρόν ἐκνεμεῖ πόδα ; *Soph. Aj.* 369.

'Contracta sequi vestigia vatum.' *Hor.*

16. ὀμαιμίον is a word found only in this passage, and is certainly tautological in sense, in spite of Dissen's assertion to the contrary. Kayser thinks that πατροπάτωρ ὅς οἱ ἀγλαός, or ἐκπρεπής, may have been written by Pindar.

18. The word ἐλαίας is a conjectural addition of Böckh's, to fill up the metre. Kayser objects to the word, and proposes ἐνέγκων in place of it ; observing, with great justice, that the construction στεφανωσάμενος Διακίδαις, *having gained a victory to bring honour to the Æacidæ*, is inadmissible.

21. *He put an end to the oblivion (or, obscurity) of Socleides ; i. e. he gained victories in the games, which his father Socleides had neglected.*

24. ἄκρον, *perfection.* ἔστιν δ' ἀφάνεια τύχας καὶ μαρναμένων, πρὶν τέλος ἄκρον ἰκέσθαι. *Isthm.* iii. 50.

εἴ τις ἄκρον ἔλῶν ἀσυχᾶ τε νεμόμενος

αἰνὰν ὕβριν ἀπέφυγεν. *Pyth.* xi. 56.

25. γέυεται γὰρ ἀέθλων. *Pyth.* x. 7.

26. *Boxing has exhibited no family, from the recesses of all Greece, which by divine fortune dispensed a greater number of*



victorious crowns. He speaks of the family as if it had a large store-house of crowns.

27.  $\mu\chi\tilde{\omega}$  "Ελλάδος ἀπάσας appears to be mere periphrasis, for ἐν "Ελλάδι ἀπάσα, as Homer has

ὁ δ' εὐκηλος  $\mu\chi\tilde{\omega}$  "Αργεος ἵπποβότοιο. *Od.* iii. 263.

And,

ἔστι πόλις Ἐφύρη  $\mu\chi\tilde{\omega}$  "Αργεος ἵπποβότοιο. *Il.* vi. 152.

— *I hope, though I make a bold assertion, I shall hit the mark over against me, shooting at it as it were from a bow.*

29. ὄτε, i. e. ὥστε. *Vid. Pyth.* x. 54.

— *ιέναι* is similarly used by Homer,—

δίσκοισιν τέρποντο καὶ αἰγανέησιν ιέντες. *Il.* xi. 774.

ἤωθεν δ' ἀναβάντες ἐνήσομεν εὐρέϊ πόντῳ. *Od.* xii. 293.

— ἔγειρ' ἐπέων σφιν οὔρον λιγύν. *Ol.* ix. 47.

— ἐπὶ τοῦτον, *towards this family.*

30. *εὐκλεῖα* is apparently a contracted form of *εὐκλέεα*: the Grammarians say it is a lengthened form of *εὐκλεα*.

ὅς δὲ πάλιν ἐπὶ νῆας εὐκλεῖας ἀφικέσθαι. *Il.* x. 281.

οὗ πως ἔστιν εὐκλεῖας κατὰ δῆμον

ἔμμεναι. *Od.* xxi. 331.

31. *Poets and stories have preserved for them the famous deeds of men that are past.*

32. (They, the Bassidæ, are) *a family commemorated of old, carrying their own praises with them.*

οὐ γὰρ ἀπὸ δρυός ἔσσι παλαιφάτου, οὐδ' ἀπὸ πέτρης.

*Hom. Od.* xix. 163.

33. καὶ δάμαρτα τὴν κακίστην ναυστολῶν ἐλήλυθεν; *Eur. Or.* 739.

ὁ ναυστολῶν γὰρ εἰμ' ἐγὼ τὰς ξυμφαρὰς. *Iphig. Taur.* 599.

The word *ναυστολεῖν* generally has the neuter sense, *to go on a*

*voyage.* The image was probably suggested to Pindar by the commercial character of the Æginetans.

33. Πιερίδων ἀρόταις, *poets.* *Vid. Pyth.* vi. 2.

36. *Having his hand strapped with the cestus ; i. e. being a boxer.*

— αἶμα, *a son.*

‘ Non ego pauperum  
Sanguis parentum.’ *Hor.*

μη κρίπτε κοινὸν σπέρμ’ ἀπὸ Καλλιάνακτος. *Ol.* vii. 93.

37. *Pleasing the sons of Latona, who bears the golden spindle.* The word χρησηλάκατος is interpreted, even by the latest lexicographers, (*Pape, in voc.*) “*having a golden spindle, or arrow.*” Böckh, however, (*not. ad Ol.* vi. *ult.*) maintains that the word never had this latter signification, even though it is repeatedly applied to Diana. He thinks the goddess was represented, as a virgin, adorned with a golden spindle. The word is applied to Amphitrite, and the Nereids ; and Virgil represents the Nereids as engaged in spinning,—

‘ Eam (*i. e.* Cyrenem) circum Milesia vellera Nymphæ  
‘ Carpebant, hyali saturo fucata colore.’ *Georg.* iv. 334.

Homer applies the epithet ἀλιπόρφυρος to ἡλάκατα and φάρεια, *Od.* vi. 306,—

ἡλάκατα στρωφῶσ’ ἀλιπόφυρα, θαῦμα ιδέσθαι.

And *Od.* xiii. 107,—

ἐν δ’ ἴστοι (*beams of the loom*) λίθιοι περιμήκεες, ἔνθα τε  
Νύμφαι (*i. e. Sea Nymphs.*)

φάρε’ ὑφαίνουσιν ἀλιπόφυρα, θαῦμα ιδέσθαι.

38. ἔρνεσι, *offspring, scions.*

ᾧ κλεινὸν οἴκοις, Ἀντιγόνη, θάλος πατρί. *Eur. Phœn.* 88.

τῷ Θεσείδῃ δ’, ὄζω Ἀθηνῶν. *Hecub.* 125.

Homer constantly uses the expression ὄζος Ἄρης.

ᾧ φίλτατ’ ἔρνη, *i. e.* ‘*filix.*’ *Soph. Œd. Col.* 1108.

39. ἰσπέριος, because the κῶμος took place in the evening. Φλέγεν, was celebrated. *Vid. Pyth.* v. 42. Pindar, in all other passages where he uses this word, gives it the sense of *to illustrate*.

40. The isthmus of Corinth may be regarded as a bridge running across two seas.

— ἀμφικτιόνων, the various *neighbouring states*;—*e. g.* Athens, who sent θεωρίαί to the Isthmian games.

41. ‘Tuque oh! cui prima frementem  
‘Fudit equum magno tellus percussa tridenti,  
‘Neptune.’ *Virg. Georg.* 1. *init.*

Hence the bull was sacrificed to Neptune:—

‘*Taurum Neptuno, taurum tibi, pulcher Apollo.*’  
*Virg. Æn.* iii.

καὶ ταύρεος Ἐννοσίγαιος. *Hes. Sc. Herc.* 104.

42. Ποσειδάνιον ἂν τέμενος, *in the pine grove dedicated to Neptune.*

43. βοτάνα λείοντος, *i. e.* *parsley*. Nemea itself is called χόρροι λείοντος, *Ol.* iii. 44; and νάπα λείοντος, *Isthm.* iii. 11.

45. ἔρεφε, *used to crown*; *i. e.* often crowned.

— ἄσκιος, *shady*. Böckh compares ἄξυλος ὕλη.

46. οἰκτρὸν γὰρ πόλιν ᾧδ' ὠγυγίαν Ἀΐδα προΐαψαι. *Æsch. Sept. c. Theb.* 321; *very ancient*. The idea that ὠγύγης (*vid. Liddell and Scott's Lexicon in voc.*) may be connected with ὠκίανος, and so may be a Phœnician word, signifying ‘*one who came from beyond the sea,*’ seems very fanciful.

47. *Broad are the approaches, on all sides, for the learned to adorn this famous island.*

οὐ γὰρ πάγος, οὐδὲ προσάντης ἀ κέλευθος γίγνεται,  
εἴ τις ἐνδόξων εἰς ἀνδρῶν ἄγοι τιμᾶς Ἐλικωνιάδων.

*Isthm.* ii. 33.

ἔστι μοι Θεῶν ἑκατὶ μυρία παντᾶ κέλευθος. *Isthm.* iii. 19.

48. σφιν, *i. e.* the Æginetans.

49. *Have given them preeminently glorious fortune.*

50.

τὸ δὲ κλέος

τηλόθεν δέδορκε τῶν Ὀλυμπιάδων ἐν δρόμοις  
Πέλοπος. Ol. i. 94.

51. The fame of the Æacidæ reached even to the Æthiopes, in consequence of Memnon, their king, who was killed by Achilles, not having returned home from the Trojan war.

52. ἐπᾶλτο, ‘*pervenit*,’ is said to be a syncopated form of ἐφάλετο, aor. 2. med. from ἐφάλλομαι. Homer, however, appears to have assumed a present tense ἄλμαι, whence he has the present participle ἄλμενος; and it would seem more reasonable to derive ἐπᾶλτο from this word. It may further be remarked, that ἄλμενος in Homer is always accentuated as a present participle, of which it has the meaning; it is also never aspirated, another reason for connecting ἐπᾶλτο with it.

— The reading of this and the following verse was

βαρὺν δὲ σφι νεῖκος ἔμπεσ’ Ἀχιλλεύς χαμαὶ  
καββὰς ἀφ’ ἄρμάτων.

This arrangement of the words violated the metre, and Dissen altered them accordingly, substituting δεῖξε for ἔμπεσε; which he thinks was the reading of the Scholiast, from his expression, βαρεῖαν μάχην καὶ φιλονεικίαν αὐτοῖς ἐπέδειξεν ὁ Ἀχιλλεύς τοῖς Διθίοψι. He has, however, no great faith in his emendation, though approved and adopted by Böckh. Kayser observes, that a different order of the words will save the metre.

βαρὺν δ’ ἔμπεσέ σφι νεῖκος  
χαμαὶ καταβὰς Ἀχιλλεύς ἀφ’ ἄρματος.

If ἔμπεσε be retained, βαρὺν νεῖκος are put in apposition to Ἀχιλλεύς, and the sense of the passage will be—*Achilles descending to the ground from his chariot, fell on them as a heavy foe.* The image in ἔμπεσε may be taken from a thunderbolt, and βαρὺν has much greater force if used with ἔμπεσε, than with δεῖξε.

54. τὸν ρ’ Ἡοῦς ἔκτεινε φαεινῆς ἀγλαὸς υἱός. *Hom. Od. iv. 188.*

55.

‘ Neque

‘ Per nostrum patimur scelus

‘ *Iracunda Jovem ponere fulmina.*’ *Hor.*

— *And they of old found this broad waggon-road, i. e. ancient bards praised the Æacidæ. Vid. v. 47.*

56. Heyne translates ἔχων μελέταν, *when I sing*; Dissen, *zealously*; and quotes *Ol. i. 107*,—ἔχων τοῦτο κᾶδος. This is the best interpretation.

57. The connexion of thought is this:—I too willingly sing of the glories of the Æacidæ; it is not my business, however, to do so now, however desirous; but, as the sailor says, “the wave before the ship gives the trouble,” so I must attend to the subject immediately before me; *viz.* the praises of Alcimidas.

— ποῦδι, has no reference to the rope at the corner of the sail of a ship, which it often means; nor does it signify the keel; but the expression πᾶρ ποδί means *before you—at your feet*; and πᾶρ ποῦδι ναός, *next to the ship*.

58. δονεῖν θυμόν. So *Pyth. vi. 35*,—

Μεσσανίου δὲ γέροντος

δοναθεῖσα φρήν βόασε παῖδα ὄν.

59. *I have come as a herald* (of the renown of Alcimidas), *supporting a double burthen with a willing back*. The ‘double burthen’ consisted in commemorating the victories of Alcimidas and of his ancestors.

61. τέσσαρες εἰσὶν ἀγῶνες ἀν’ Ἑλλάδα, τέσσαρες ἱροί.

*Archia, Epigr.*

62. ἄκος δ’ οὐδὲν ἐπήρκεσαν, *furnished. Æsch. Agam. 1170. εἶ τι προσδεηθείην, εἰσὶν οἱ καὶ ἐπαρκέσειαν. Xenoph. (Econ. ii. 8.*

63. *The random lot deprived you, oh boy, and Polytimidas of two Olympic victories (ἄνθεια) in the precinct of Cronium.*

64. Ἀσ νοσφίζειν, which means properly *to remove*, has in this passage the *sense*, so it has the *construction*, of a verb signifying *to deprive*.

65. Ἴσθμοῖ τε κοιναὶ Χάριτες ἄνθεα τεθρίππων δωδεκαδρόμων  
ἄγαγον. *Ol.* ii. 90.

The method of matching the several pairs of antagonists, at the games, was as follows:—A certain number of lots were thrown into a silver urn; two of these had the letter α; two, the letter β, &c. The two persons that drew the same letter, were matched. It would appear as if Alcimidas and his relative had in their boyhood (Alcimidas is called παῖς), by the ill luck of the lot, drawn two antagonists, with whom they were hindered by their comparative youth from contending.

66. Θεός, ὃ καὶ πτερόεντ' αἰετὸν κίχῃ, καὶ θαλάσσιον παραμείβεται  
δελφῖνα. *Pyth.* ii. 50.

68. Melesias was the trainer of Alcimidas.

69. ἄνιοχον, *manager—guide.* αἰγίδος ἡνίοχος, πολιοῦχος Ἀθήνα.  
*Aristoph.* *Nub.* 602.

γνώθι Θεόκριτον προσιδῶν, τὸν Ὀλυμπιονίκαν  
παῖδα, παλαισμοσύνας δεξιὸν ἡνίοχον.

*Simonid.* lxi. 2.

Τιμόθεον κιθάρας δεξιὸν ἡνίοχον.

*Epigr. inc.* DXXXviii. 2.

## ARGUMENT OF THE SEVENTH NEMEAN ODE.

---

THIS Ode commemorates a victory in the pentathlon, gained by Sogenes, an Æginetan, of the family of the Euxenidæ, in the 54th Nemead, B.C. 462. It is the most difficult of all the odes of Pindar; but there seems no reason to reject the clue to its interpretation furnished by the Scholiast on *v.* 64. He says, that Pindar had given offence to the Æginetans by representing the death of the Æacid Neoptolemus in a disparaging manner. This he had done in a Pæan now lost. It is probable that he had rival poets at Ægina, as he had elsewhere; and it is only reasonable to conclude that they would take advantage of a circumstance, which might so easily be turned to his discredit. In the present Ode he elaborately defends himself against their calumnious charges.

Hermann has written an essay on the subject of this Ode (*Opuscula*, *rol.* iii. *p.* 23—36), in which he rejects altogether the explanation given by the Scholiast, of whom he says, “*carminis interpretationem totam perturbavit Scholiastes.*” Hermann’s own attempt, however, to give a sounder interpretation, seems to me a total failure; and I am much disposed to apply to him the words he has used towards the Scholiast,—“*interpretationem totam perturbavit Hermannus.*” His view of the matter has been refuted by Dissen; and is satisfactorily disposed of by Mr. Donaldson, in a judicious and able Introduction prefixed to this Ode, in his edition of Pindar.

Pindar begins by attributing the success of Sogenes to the influence of Ilythia; (1—8). He is fortunate in being born at Ægina, a land where poets flourish; for the greatest deeds lack their proper reward, if they are not commemorated in verse; (9—16). The wise look out for the immortality of song: and so it has come to pass, that Ulysses enjoys a reputation beyond his merits, in consequence of having been celebrated by Homer. The main mass of mankind are, however, generally unwise, and so the army of the Greeks preferred Ulysses to the nobler hero Ajax; (17—30.) Death sweeps away the vile and the great; but honour is given to the brave after death.

Neoptolemus went to Delphi, and was there unfortunately slain : but he was exalted to honour afterwards, and made one of the presiding deities of the local games ; (30—49). The Æacidæ were famous in all deeds of high emprise ; but still they were liable to reverses, for no man was ever completely happy ; (50—57.) Thearion, the father of Sogenes, has a happiness “ convenient for him ; ”—brave in youth, and wise in age. Pindar will give him his reward in honest verse. He can appeal to the Molossians,\* over whom Neoptolemus reigned, for proof that he is incapable of saying anything slanderous of any one : he is equally confident in appealing to his fellow-countrymen on the same subject ; (58—69). The poet then apologizes to Sogenes for having so long dwelt on the praises of others, in an ode dedicated expressly to *him* : this was not done, however, out of any desire to withhold from him his due praise. If there was toil in the contest, praise comes sweeter afterwards : and the chaplet which the muse wreathes, is immortal ; (70—79). It is time to remember Jove in connexion with the Nemean games ; for Æacus was son of Jove and Ægina ; (80—84). Æacus was the friend of Hercules ; and Sogenes, who is neighbour of Hercules, may expect his protection ; (85—94.) The poet then, addressing Hercules, entreats him to intercede with Jove and Memnon ; for they can rescue men out of the utmost difficulties. (This probably refers to some disasters that had happened to the family of the Euxenidæ.) May Theario and his son and their children’s children be prosperous ! (95—101). For his own part, Pindar has nothing to accuse himself of, in having spoken of Neoptolemus in such terms :—but he feels that it is unnecessary to repeat a thrice-told tale ; (*ad fin.*)

\* Hermann by the “ Achæan ” in the text understands the Achæan who defeated Theario. But it is incredible that Pindar should refer by name to a victorious antagonist of the subject of his Ode,—a thing he never does. Equally improbable is it, that he should not have expressed himself more clearly in so important a matter ; nor could the definite article have been omitted, had Pindar meant “ *the* Achæan who defeated Theario.”



## NOTES ON THE SEVENTH NEMEAN ODE.

---

1. ILYTHYIA is said to be accompanied, in a similar manner, by the Fates, at the birth of Iāmus. *Ol.* vi. 41,—

τᾷ μὲν ὁ Χρυσκόμας  
πραϋμητὴν τ' Ἐλευθῶ συμπαρέστασέν τε Μοίρας.

— βαθυφρόνων, *having deep thoughts*; i. e. whose decrees are unknown to man.

2. Hesiod says that Ilythia and Hebe were daughters of Juno.

Ἥ δ' ἠΐβην καὶ Ἄρην καὶ Εἰλειθυΐαν ἔτικτεν. *Theogon.* 922.

— τὰ ποτ' ἐν οὔρεσι φαντὶ μεγαλοσθενεῖ Πηλεΐδᾶ παραινεῖν. *Pyth.* vi. 21. The common form of μεγαλοσθενής is μεγασθενής.

3. *Seeing neither day nor night*, means—*not living at all*. δρακέντες is explained by the Lexicons as the aor. 2. pt. pass. of δέркоμαι. But the participle of the present tense is required; and it seems better to derive the word from an assumed obsolete form δράκημι.

5. *We are not all born for the same things*; i. e. *we are not all capable of great achievements*.

ἀλλ' οὐκ ἔτι μ', οὐκ  
ἐτ' ἀμπνοᾶς (life) ἔχοντα. *Soph. Ajax*, 415.

Pape (*in voc.*) gives the other interpretation,—*we do not all strive after the same things*; but such a sense is not so applicable to the passage, and it may be doubted whether ἀναπνεῖν ἐπὶ τι, could signify *to strive after a thing*.

6. *Various circumstances restrain various men pressed by the yoke of fate*.

τούτοις δ' ὀρκίοισι μὲν ζυγίς. *Eurip. Med.* 735.

θεσφάτοις Φοῖβον ζυγίς. *Suppl.* 220.

7. ἀρετῆ κριθείς, distinguished for virtue.

ἀρετῆ τε πρῶτος ἐκκριθείς στρατεύματος. *Soph. Philoct.* 1425.

κρίνεται δ' ἀλλὰ διὰ δαίμονας ἀνδρῶν. *Isthm.* iv. 11.

ἀλλοδαπῶν κριτὸν εὐρήσει γυναικῶν

ἐν λέχεσιν γένος. *Pyth.* iv. 50.

10. They are very anxious to have a mind skilled in contests. ἀγῶνα γυμνικὸν τιθεῖσι διὰ πάσης ἀγωνίης (every description of contest) ἔχοντα. *Herod. Euter.* 91.

— Dissen illustrates the construction of σύμπερον with a dative, by the Homeric expression,—

Αἰτωλῶν ὄχ' ἄριστος ἐπιστάμενος μὲν ἄκοντι. *Il.* xv. 282.

And,

οὐδέ τί πω μύθοισι πεπείρημαι πυκινοῖσιν. *Odyss.* iii. 23.

— ἀμφέπειν, i. e. ἔχειν; *Lat.* 'fovere.'

θεμιστεῖον ὃς ἀμφέπει σκάπτρον ἐν πολυμάλῳ

Σικελίᾳ.

*Ol.* i. 12.

11. But if one be successful in contests (τύχῃ ἔρδων), he furnishes (literally, throws in) a pleasant argument of song (αἰρίαν) to the streams of the Muses.

τὸ δὲ τυχεῖν

πειρώμενον ἀγωνίας παραλύει δυσφρόνων. *Ol.* ii. 51.

12. ἀμναμόνες δὲ βροτοῖ,

ὃ τι μὴ σοφίας ἄωτον ἄκρον

κλυταῖς ἐπέων ῥοαῖσιν ἐξίκηται ζυγέν. *Isth.* vi. 17.

13. 'Vixere fortes ante Agamemnona

'Multi; sed omnes illacrymabiles

'Urgentur ignotique longa

'Nocte, carent quia vate sacro.' *Hor.*

ἀ δ' ἀρετὰ κλειναῖς ἀοιδαῖς

Χρονία τελέθει. *Pyth.* iii. 114.

14. Dissen remarks that by the expression ‘*streams of the muses*,’ the mind is prepared for the image of a ‘*mirror*.’ Poetry is the mirror which truly reflects and represents great actions. Shakspeare says of the drama : ‘Anything so overdone is from the purpose of playing, whose end both at the first, and now, was, and is, to hold, as ’twere, the mirror up to nature ; to show virtue her own feature ; scorn, her own image ; and the very age and body of the time, his form and pressure.’—*Hamlet*, Act iii. 2.

— ἐνὶ σὺν τρόπῳ, *only in this way*.

15. Ὀλυμπιώνικος ἃ Μινυεῖα  
σεῦ ἕκατι ὅγῃ means of. *Ol.* xiv. 20.

— λιπαράμπυκος, *having a bright tiara*; parodied by Aristophanes,—

οἱ δὲ Θασίαν (*fish-sauce*) ἀκαπυκῶσι λιπαράμπυκα.

*Acharn.* 671.

ἐκέλευσεν δ’ ἀντίκα χρυσάμπυκα μὲν Λάχεσιν  
χεῖρας ἀντεῖναι. *Ol.* vii. 64.

16. *If a man* (τις, subaud.) *gain the reward of his labours.*

‘*Neque,*

‘*Si chartæ sileant quod bene feceris,*

‘*Mercedem tuleris.*’ *Hor.*

ἐναχία βασιλεῦσιν ὕμνον, ἄπουν’ ἀρετᾶς. *Pyth.* ii. 14.

17. *Wise merchants look out beforehand for a wind that is likely to blow in three days’ time ; and so do not* (by putting to sea) *lose all out of covetousness.* The poet means, that it is wise to forego an immediate advantage, for the sake of gaining a greater in future ; as it is wise in a victor at the games to be liberal in providing for the proper celebration of his victory, looking to his future reward in the praises of poetry and posterity.

Böckh, Dissen, and Hermann, read ὑπὸ κέρδει βλάβειν, construing ὑπὸ with βλάβειν. For this last word there is the authority of one MS. only. Mr. Donaldson recalls the old reading βάλων, and reads ἀπὸ instead of ὑπὸ ; and I have admitted the alteration into the text. He appositely quotes *Æsch. Agam.* 1015,—

καὶ τὸ μὲν πρὸ χρημάτων  
κτησίῳ ὄκνος βαλὼν  
σφενδόνας ἀπ' εὐμέτρου,  
οὐκ ἔδν πρόπας δόμος  
πημονᾶς γέμων ἄγαν,  
οὐδ' ἐπόντισε σκάφος.

Professor Scholefield retains βάλων, but reads ὑπό, which he construes with κέρδει, *through covetousness*. But I believe that ὑπό, when it signifies the influential cause of an action, requires the *genitive* case after it. *Vid. Kühner's Gr. Grammar, Jelf's ed. § 639.*

19. Another reason is given to show the folly of a want of liberality, *viz.* that no man can keep his wealth beyond the grave. Wise then is he, who secures immortality of fame! for sometimes, as in the case of Ulysses, a man gains honour in poetry beyond his merits.

20. θαμά, *i. e.* ἀμά.

διανισσόμενον χαλκοῦ θαμά καὶ δονάκων. *Pyth.* xii. 25.

θαμὰ μὲν φόρμιγγι παμφώνοισί τ' ἐν ἔντεσιν αὐλῶν.

*Ol.* vii. 12.

— νέονται. πόλλ' ὀλοφνύρομενοι ὡς εἰ θανατόνδε κίοντα. *Hm.* II. xxiv. 328.

ὄς ἐπὶ θάνατον οἴχεται. *Eurip. Phœn.* 1055.

— ἔλπομαι, *I think.* τί δ' ἔλπει σοφίαν ἔμμεναι. *Fragm. Pœn.* x. 1.

21. ἦ πάθεν, *i. e.* ἦ ἂ ἐπαθεν, *beyond what his sufferings deserved.*

22. *Since there is something magnificent in his fictions and winged art; and his skill in legendary lore imperceptibly beguiles us by his stories.*

ἐν τε Μοίσαισι ποτανός. *Pyth.* v. 107.

ἐμᾶ ποτανὸν ἀμφὶ μαχανᾶ. *Pyth.* viii. 34.

'Victor Mæonii carminis alite.' *Hor.*

‘Non usitata nec tenui ferar  
 ‘Penna.’ Hor.

23. ὦ καλλίπυργον σοφίαν κλεινοτάτην ἐπασκῶν,  
 ὡς ἡδύ σου τοῖσι λόγοις σῶφρον ἔπεστιν ἄνθος.

*Aristoph. Nub.* 1024.

24. *But the main mass of mankind are blind, and cannot distinguish pretended, from real, merit: otherwise, had the Greeks been able to see the truth, they would not have awarded the arms of Achilles to Ulysses, in preference to Ajax, who was driven by mortification to destroy himself*

25. ἔ τὰν ἀλάθειαν, *the truth itself—the real state of the case.*  
 αἰνήσαις ἔ καὶ νιόν. *Ol.* ix. 14.

27. ἄτερ, *except.* ‘Ajax heros ab Achille secundus.’ *Hor.*

ἀνδρῶν αὖ μέγ’ ἄριστος ἔην Τελαμώνιος Αἴας,  
 ὕφρ’ Ἀχιλεὺς μήνιεν· ὁ γὰρ πολὺ φέρτατος ἦεν.

*Hom. Il.* xi. 768.

28. τοὶ μὲν γένει φίλῳ σὺν Ἀτρείῳ  
 Ἐλέναν κομίζοντες, οἱ δ’ ἀπὸ πάμπαν  
 εἴργοντες. *Ol.* xiii. 58.

31. *And it falls upon the man of no real glory (ἀδόκητον, like Ulysses,) and the famous man (like Ajax.)*

πρὸ Δαρδάνου τειχίων ἐδόκησαν. *Ol.* xiii. 56.

ἐδόκησέν τε τῶν πάλαι γενέα  
 ὀπλοτέροισιν. *Pyth.* vi. 40.

λόγος γὰρ ἐκ τ’ ἀδοξούντων ἰὼν  
 κάκ τῶν δοκούντων αὐτὸς οὐ ταῦτόν σθένει.

*Eurip. Hecub.* 294.

— ἐν, *i. e.* ἐς.

ἐν θ’ ἄρματα πεισιχάλινα καταζευγνύη  
 σθένος ἵππων. *Pyth.* ii. 11.

31. It appears from the Scholiast on v. 68, that there were certain festivals held at Delphi, to which Apollo was supposed to invite

particular heroes, who during their lives had exhibited special affection and honour for Delphi. *Who* these particular heroes were, we are not informed: no doubt, however, they were men of the highest renown, such as the Æacidæ, Pelopidæ, &c. Ajax was most probably of the number; but Ulysses was *not*. Pindar, therefore, contrasts the superior glory of Ajax, with the comparative obscurity of Ulysses.

— *Honour is given to those heroes, whose splendid fame the Gods increase, (giving it to them as) a helper of the dead; i. e. to be a recompense to them for the little glory they received while living, and as a testimony of their virtues.*

32. τιν δὲ κῦδος ἀβρόν  
νικάσαις ἀνέθηκε. *Ol. v. 7.*

πολεμίζων ἄρηται κῦδος ἀβρόν. *Isthm. i. 50.*

34. (But Neoptolemus is not only honoured at the ξένια of Apollo;) *he is also buried at Delphi.*

36. τῶ, *where.*

37. Achilles says, *Hom. Il. xix. 326,—*

ἦ ἐ τὸν ὅς Σκύρω μοι ἔνι τρέφεται φίλος υἱός.

And Ulysses, *Odys. xi. 506.*

αὐτάρ τοι παιδός γε Νεοπτολέμοιο φίλοιό  
πᾶσαν ἀληθείην μυθήσομαι, ὥς με κελεύεις·  
αὐτὸς γάρ μιν ἐγὼ κοίλης ἐπὶ νηὸς εἴσης  
ἤγαγον ἐκ Σκύρον μετ' εὐκνήμιδας Ἀχαιούς.

— *He and his men being driven out of their course, reached Ephyra in Thesprotia.*

39. *But his family ever after held this royal dignity; and he went to the God (Apollo,) offering up the rich first-fruits of the spoils (gained) from Troy.*

40. *There a man (Machæreus) smote him with the sword, as he accidentally quarrelled with him (ἀντιτυχόντα μάχας) about the flesh (of the victims.)*

The Scholiast on this passage states, that several reasons were given for this journey of Neoptolemus to Delphi:—1. Some say, that as he had no children by Hermione, he desired to consult Apollo on the subject. 2. Others, that he advised and attempted the plunder of the temple. 3. Others, that he went to demand satisfaction of Apollo, for the death of his father Achilles:—for such was the prophetic warning of the dying Hector to his conqueror, *Il.* xxii. 358,—

φράζεο νῦν μή τοί τι Θεῶν μήνιμα γένωμαι,  
ἤματι τῷ, ὅτε κέν σε Πάρις καὶ Φοῖβος Ἀπόλλων  
ἔσθλὸν ἔόντ' ὀλέσωσιν ἐνὶ Σκαιῆσι πύλῃσι.

Pindar, however, adopts neither of these legends. The death of Neoptolemus took place, according to general tradition, in consequence of a dispute with the priests at Delphi, about the victims, of which he refused to allow them to appropriate their legal share. The tragedians, indeed, tell another story, *viz.* that he was slain by Orestes. The Scholiast further states (*v.* 64,) that Pindar, in a Delphic Pæan, had used this expression respecting Neoptolemus,—

ἀμφιπόλοισι μαρνάμενον μοιριῶν περὶ τιμᾶν ἀπολωλέναι·

*i. e.* that he was killed in a dispute with the priests respecting their *lawful rights*. The Æginetans had taken great offence at this version of the affair. Pindar, therefore, being anxious to remove all ground of displeasure from their minds, in the present ode calls *that* by the contemptuous term of *flesh* (κρεῶν), which he *there* called *due honours* (μοιριῶν τιμᾶν.)

— ἀντιτυχεῖν μάχης, is similar to the Homeric expression, ἀντιάσαι πολέμοιο, πόνοιο, κ. τ. λ.

— κρεῶν ὕπερ. As *Eurip. Phœn.* 1326,—

εἰς ἄσπιδ' ἤξειν βασιλικῶν δόμων ὕπερ.

εἰ μὴ νεναυμάχηκε τὴν περὶ τῶν κρεῶν· *i. e.* the dead.

*Aristoph. Ran.* 191.

43. *And the hospitable Delphians were exceedingly grieved; but he (only) fulfilled destiny: for it was ordained by fate (ἰχρῆν,) that*

some one of the Æacid princes, (buried) in the very ancient consecrated ground (of Apollo,) should abide for ever by his beautiful temple.

44. τὸ μόρσιμον ἀπέδωκεν, literally, *paid the debt of fate*; as we say, “paid the debt of nature.”

θανεῖν γὰρ αὐτὸν (i. e. Neoptolemus) μοῖρα Δελφικῶ ξίφει.

*Eurip. Orest.* 1656.

The Scholiast informs us, that Neoptolemus was buried under the threshold of the temple at Delphi; but that Menelaus took the body up, and buried it in the *τέμενος*.

46. *And that he should dwell there as a president, enforcing law and order (θεμισκοπον) in the solemnities held in honour of the heroes, accompanied by many sacrifices, that honoured justice may be observed in them. Three words (i. e. very few) will be enough. He that presides over the contests is an infallible witness.*

47. ἄλλὰ μοῖρά τις ἄγειν  
πολύθυτον ἔρανον. *Pyth.* v. 72.

48. εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν. *Ol.* ii. 7.  
εὐώνυμον κτεάνων κρατίσταν χάριν πορών. *Pyth.* xi. 58.

49. Pipes are called “witnesses” to dancing, *Pyth.* xii. 25,—

καὶ δονάκων  
τοὶ παρὰ καλλιχόρῳ ναίοισι πόλει Χαρίτων,  
Καφισίδος ἐν τεμένει, πιστοὶ χορευτᾶν μάρτυρες.

— οἷά τε χερσὶν ἀκοντίζοντες αἰχμαῖς,  
καὶ λιθίνοις ὀπότ’ ἐν δίσκοις ἴεν.  
οὐ γὰρ ἦν πεντάθλιον, ἀλλ’ ἐφ’ ἐκάστῳ  
ἔργματι κεῖτο τέλος. *Isthm.* i. 24.

50. *I have boldness (θρασύ μοι) to say this, that by the brilliant exploits, Ægina, of the children of yourself and Jove (i. e. the Æacidæ,) their own peculiar praises (κυρίαν ὁδὸν λόγων, belong to them,) from their own family; (so that the poet need not go out of the family in search of topics for panegyric.) Dissen connects τόδε*



with *θρασύ*, *this is my boldness*; and makes *ἀρεταῖς* dependent on *εἰπεῖν*, *to sing praises to the virtues*. I cannot, however, think he is right. He quotes *Nem. i. 7*,—

ἔργμασι νικαφόροις ἐγκώμιον ζεῦξαι μέλος·

as if *ζεῦξαι μέλος ἔργμασι* were the same in sense with *εἰπεῖν ὁδὸν λόγων ἀρεταῖς*!

51. *ἐπίκουρον εὐρῶν ὁδὸν λόγων. Ol. i. 110.*

φράζευ, Ἐρεχθεΐδῃ, λογίων ὁδὸν, ἦν σοι Ἀπόλλων  
ἴαχεν ἐξ ἀδύτοιο διὰ τριπόδων ἱριτίμων.

*Aristoph. Equit. 1015.*

ἦν ἔχομεν ὁδὸν λόγων εἶπωμεν. *Aristoph. Pac. 733.*

52. The poet gives two reasons for not enlarging on the praises of the *Æacidæ*: 1. That repose from work, of whatever kind, is agreeable. 2. That even the sweetest enjoyments bring satiety.

54. *But we all differ in natural endowments (φυᾶ,) having various spheres of action in life; various men having various powers: but it is impossible for any one to be successful, having gained every sort of happiness.*

56. *ἐν δὲ δὴ καὶ Ὀλυμπιάδα σφι ἀνελόμενος (having gained) τιθρίπῳ προσέβαλε. Herod. vi. 70.*

εἶπερ εὐτυχήσομεν

κάλλισθ' ἐλόντες σκύμνον ἀνοσίου πατρός.

*Eurip. Orest. 1213.*

57. *I know not any one to whom Fate has given this supreme happiness (τέλος,) so as to be lasting. But she gives you, oh Thearion, a reasonable share (of good fortune,) and does not impair the vigour of understanding (σύνεσιν φρενῶν) of you, who (formerly) had boldness to undertake noble deeds: i. e. Fate has granted you many blessings: when you were young, you had the fortitude and strength of youth; now that you are old, you have the wisdom of old age.*

60. *μαῖα φίλη, μάργην σε θεοὶ θέσαν, οἳ τε δύνανται  
ἄφρονα ποιῆσαι καὶ ἐπίφρονά περ μάλ' ἐόντα·*

οἱ σέ περ ἔβλαψαν· πρὶν δὲ φρένας αἰσίμη ἦσθα.

*Hom. Od.* xxiii. 11.

61. *I am a friend, bound by the ties of ξενία, warding off (from you) malicious calumny; bringing as it were streams of water (i. e. the Heliconian streams of song) to a man whom I love. I will commemorate true renown; and this species of reward suits the good.*

— κοτεινόν is the conjecture of Böckh, for σκοτεινόν, which vitiates the metre. The word κοτεινός is not found elsewhere; but the form is legitimate: the verb κοτεῖν is used by Hesiod in the sense of ‘*envying maliciously*,’ *Op. et Di.* 25,—

καὶ κεραμεὺς κεραμεῖ κοτέει, καὶ αἰοῖδός αἰοῖδῶ.

Kayser preserves the old reading σκοτεινόν, and defends the metrical license by the authority of Hesiod, *Op. et Di.* 589,—

εἴη πετραίη τε σκιῇ καὶ βύβλιος οἶνος.

Homer, however, never leaves a syllable short before σκ, except in the case of proper names.

Mr. Donaldson justly condemns the commentators, all of whom give to ἀπέχων the sense of ἀπεχόμενος, *renouncing*.

62. λέλογχε δὲ μεμφομένους ἔσλους ὕδωρ καπνῶ  
φέρειν ἀντίον. *Nem.* i. 24.

63. ποτίφορον δὲ κόσμον ἔλαβες  
γλυκύ τε γαρνέμεν. *Nem.* iii. 31.

— μισθός. *Vid.* v. 16.

64. *An Achæan, who dwells beyond the Ionian sea, if he were at hand, would not blame me: I trust to the right of προξενία (which I enjoy, and which I should not have, if I was believed to be capable of malignant slander;) but amongst my own countrymen, I look with a bright (i. e. honest and fearless) eye, never having shown presumptuous insolence, and having scorned (literally, having moved away from my foot) all violence.*

By the ‘*Achæan who dwells beyond the Ionian sea*,’ we may understand the Molossians, the descendants of the Phthiot Achæans, whom Achilles commanded at the Trojan war. *Hom. Il.* xi. 683.

οἱ τ' εἶχον Φθίην ἠδ' Ἑλλάδα καλλιγύναικα,  
 Μυρμιδόνες δὲ καλεῦντο καὶ Ἕλληνες καὶ Ἀχαιοί,  
 τῶν αὖ πεντήκοντα νεῶν ἦν ἀρχὸς Ἀχιλλεύς.

Dissen, however, and Böckh think that the Achæans are meant, who inhabited the western extremity of Achæa Proper in the Peloponnesus, where, for instance, the Dymæans dwelt; and these commentators regard the term as equivalent to "*all Greece*;" of which they also suppose Pindar to have enjoyed a general *προξενία*. This seems an improbable and unsupported conjecture. It may safely be denied that such an expression could signify "*all Greece*," and that such a *προξενία* ever existed. The same scholars construe ὑπὲρ ἁλός, 'on the sea;' and Mr. Donaldson, who rejects their general interpretation of the passage, nevertheless agrees with them in giving this sense to the preposition ὑπέρ. It may be worth while to examine the passages which they quote, to prove that this word may bear such a meaning. The two first are from Strabo,—*ὑπέρεται δὲ τούτου μὲν τοῦ κόλπου Κίχυρος, ἢ πρότερον Ἐφύρα, πόλις Θεσπρωτῶν. τοῦ δὲ κατὰ Βουθρωτῶν ἢ Φοινίκη. ἐγγυὲς δὲ τῆς Κιχύρου πολίχμιον Βουχαίτιον Κασσωπαίων, μικρὸν ὑπὲρ τῆς θαλάττης ὄν.* vii. p. 324. [p. 470, *Oxford ed.* 1807.] In this passage *ὑπερεται* κόλπου means, *lies beyond the bay*; and *μικρὸν ὑπὲρ τῆς θαλάττης ὄν*, can only signify *some little way beyond, or distant from, the sea*. The next passage produced is:—*ἀναμέμκται δὲ τούτοις τὰ Ἰλλυρικὰ ἔθνη τὰ πρὸς τῷ νοτίῳ μέρει τῆς ὄρεινῆς καὶ τὰ ὑπὲρ τοῦ Ἰονίου κόλπου τῆς γὰρ Ἐπιδάμνου καὶ Ἀπολλωνίας μέχρι τῶν Κεραυνίων ὑπεροκοῦσι Βυλλιονέες τε καὶ Ταυλάντιοι.* vii. p. 326.

I know not from what edition Dissen and Böckh quote; but in that which I have before me, (*Falconer, Oxford, 1807, p. 492*.) the passage is read thus:—*περιοικοῦσιν οἱ Βυλλιονέες τε καὶ οἱ Ταυλάντιοι. ὑπεροκοῦσι* is given as a various reading. It should have been stated, in fairness, that *ὑπεροκοῦσι* was of doubtful authority.

The words *τὰ ὑπὲρ τοῦ Ἰονίου κόλπου* may signify *the tribes inhabiting the highlands above (or behind) the Ionian gulf*; and *ὑπεροκοῦσι* may have a similar meaning. But, supposing Strabo *did* use the word *ὑπέρ* in the sense contended for, is he a writer of

sufficient authority to justify us in giving an extraordinary interpretation to an expression in Pindar?

The next passage is from Thucydides, i. 46,—ἔστι δὲ λιμὴν, καὶ πόλις ὑπὲρ αὐτοῦ κεῖται ἀπὸ θαλάσσης· where, however, ὑπὲρ undoubtedly means *over*, or *above*. Pindar himself is then quoted, *Pyth.* i. 18,—ταὶ ὑπὲρ Κύμας ἀλιερκέες ὄχθαι, which words Böckh himself translates *mountains which overhang Cumæ, and run beyond it further into the midland*; and, strangely enough, refers to our present passage, and to that from Thucydides just quoted, for an exactly *similar* sense of the word ὑπὲρ! The last passage referred to is *Herod.* iv. 18,—in which chapter the word κατύπερθε occurs twice;—ἤδη δὲ κατύπερθε τούτων ἔρημός ἐστι ἐπιπολλόν· and,—τὸ δὲ τούτων κατύπερθε, ἔρημός ἐστι ἀληθέως. In both instances, the word plainly means *beyond*. Kühner, in his *Grammar* (*Jelf's edition*), § 630, gives this meaning to ὑπὲρ,—‘Notion of position above (in rest) a place or object.’ In confirmation of this he quotes *Herod.* vii. 69,—Ἀραβίων δὲ καὶ Αἰθιοπῶν τῶν ὑπὲρ Αἰγύπτου οἰκημένων ἦρχε Ἀρσάμης; where, however, the word certainly means *beyond*. And again, *ib.* 115,—οἱ ὑπὲρ θαλάσσης· but if these words be taken in connexion with the context, it will be seen that the preposition means *distant from*—*beyond*. τοὺς μὲν παρὰ θάλασσαν ἔχων οἰκημένους ἐν νησιῖ στρατευομένους, τοὺς δὲ ὑπὲρ θαλάσσης, περὶ ἔπομένους. This passage is the more remarkable, because ὑπὲρ θαλάσσης is put in opposition to παρὰ θάλασσαν.

Dissen admits that the sense of ὑπὲρ, for which he contends, is not to be found in Passow's *Lexicon*; nor, I may add, is it in Pape, or Seiler's. Liddell and Scott, indeed, give the meaning thus,—‘ὑπὲρ ἀλός, θαλάσσης, *of towns, &c. on the sea,—by it.*’ But they only refer for authority to Dissen's note on the present passage.

If it be asked, How could a Molossian be described as ‘dwelling beyond the Ionian sea?’ a sufficient answer is to be found in the fact that communication between Greece and Molossia took place principally by sea; and thus the expression, though not strictly and geographically correct, was allowable in a poet.

65. προξενία. There is no difficulty in supposing Pindar to have been πρόξενος of the Molossians.

66. Æschylus uses the expression ὀρᾶν λαμπρόν in a different sense from Pindar's δέρεσθαι λαμπρόν.

ὀρῶντα λαμπρόν (*seeing clearly*) ἐν σκότῳ νωμῶντ' ὀφρύν.

*Choeph.* 285.

ἀξιωθεῖην κεν Ἄργει μὴ κρύπτειν φάος ὀμμάτων. *Nem.* x. 40.

— οὐχ ὑπερβαλῶν, literally, *not overshooting my mark*; *i. e.* keeping within bounds; committing no violence, insolence, or wrong.

67. καὶ τοῦτ', ἀθανάτων βασιλεῦ, πῶς ἐστι δίκαιον  
ἔργων ὅστις ἀνὴρ ἐκτός ἐὼν ἀδίκων,  
μὴ τιν' ὑπερβασίην κατέχων, μὴθ' ὄρκον ἀλιτρόν,  
ἀλλὰ δίκαιος ἐὼν, μὴ τὰ δίκαια παθεῖν;

*Theogn.* 741.

— *May all future time come joyful to me!* (*i. e.* may I continue to have the same clear and happy conscience!) *and he that shall have learnt* (the truth) *will be able to say whether I write discordant* (and therefore hateful) *verse, uttering calumnious song.*

68. τί ποτ' ἂν ἐρεῖς; *Æschin. in Ctes.* §. 155.

ἄρά γε τοῦτ' ἂν ἐγὼ ποτ' ὄψομαι;

*Aristoph. Nub.* 465.

καὶ κέ τις ὦδ' ἐρέει Τρώων. *Hom. Il.* iv. 176.

τί ποτ' ἂν ἐκ τούτων ἐρεῖ; *Eurip. Bacch.* 639.

Dindorf, however, reads ἄρ' in this last passage. Dawes and others have denied that ἂν was used with the fut. indic.; and Matthiæ doubts whether the genuine Attics allowed this usage;—*vid. Grammar*, § 599. *d.* Kühner says, 'that this particle is sometimes, 'though but rarely, used with the ind. fut.;' adding, 'in Attic Greek it is very rare; and though in many passages the reading 'is bad or doubtful, yet we can hardly deny the existence of this 'construction altogether in Attic Greek.'—*Grammar*, § 424. *δ.*

69. πὰρ μέλος ἔρχομαι=πλημμελῶ, παραχορδίζω, *to strike the wrong string, to play out of tune*; hence, *to go wrong in any way*.

70. *O Sogenes, you that are of the house of the Euxenidæ, I swear that I have not wielded my swift tongue, as if I had hurled a brazen-headed javelin, wide of my mark (a failure;) which sometimes dismisses the neck and strength (of the athlete) from the games, unfatigued, before his limbs encounter the blazing (heat of the mid-day) sun.*

Pindar appears to give an apologetic reason to Sogenes, for having hitherto said so little of him personally, in an ode dedicated to his honour, by observing that what had been said of Theario, and of his family, applied to *him*:—that the poet's panegyric, therefore, was not beside the purpose, like a javelin badly hurled, which, by missing its mark, deprives the athlete of all chance of the prize, and induces him to decline trying his luck in the wrestling match, which was the *last* and most laborious of the games in the πένταθλον. By this image, Pindar apparently means that he is not going to decline the main subject of his ode, *viz.* the praise of Sogenes.

This difficult passage has given rise to a controversy between Hermann and Böckh, respecting the *order* of the several games in the πένταθλον, and the mode in which the victory was determined. The following is an article from '*Smith's Dictionary of Greek and Roman Antiquities,*' embracing the subject:—

[I ought to premise, that the difficulty expressed by the author of the article, respecting the mode in which the victory in the wrestling match was determined, has been satisfactorily removed by Kayser, whose remarks I have embodied in a note on *Pyth.* viii. 81.]

• PENTATHLON (πένταθλον, *quingertium*,) was next to the pancratium the most beautiful of all athletic performances. It does not appear to have been known in the heroic ages of Greece, although Apollodorus, according to the usual practice of later times, describes Perseus as killing Acrisius in the pentathlon, and although its invention was attributed to Peleus. These accounts are fabulous: the pentathlon was not practised until the time when the great national games of Greece began to flourish. The persons engaged in it were called pentathli. The pentathlon consisted of five distinct kinds of

games, *viz.* leaping (ἄλμα,) foot-race (δρόμος,) the throwing of the discus (δίσκος,) the throwing of the spear (σίγυρνος, or ἀκόντιον,) and wrestling (πάλη,) which were all performed in one day, and in a certain order, one after the other, by the same athletæ. The pentathlon was introduced in the Olympic games in *Ol.* 18, and we may presume, that soon after this it was also introduced at the other national games, as well as at some of the less important festivals, such as the Erotidia in Thespiæ.

‘The order in which the different games of the pentathlon followed one another has been the subject of much discussion in modern times. The most probable opinion, however, is Böckh’s, which has been adopted by Dissen, Krause, and others, although G. Hermann has combatted it in a little work called *De Sogenis Æginetæ victoria quinquert.* Lipsiæ, 1822. The order adopted by Böckh is as follows:—I. The ἄλμα. This was the most prominent part of the pentathlon, and was sometimes used to designate the whole game. It was accompanied by flute-music. Other writers, as Pausanias himself and Plutarch, speak as if the whole pentathlon had been accompanied by the flute, but in these passages the whole game seems to be mentioned, instead of that particular one which formed the chief part of it. II. The foot-race. III. The discus. IV. The throwing of the spear. V. Wrestling. In later times, probably after *Ol.* 77, the foot-race may have been the fourth game instead of the second, so that the three games which gave to the pentathlon its peculiar character, *viz.* leaping, discus, and the spear, preceded the foot-race and wrestling, and thus formed the so-called *τριαγμός*. The foot-race of the pentathlon was probably the simple stadion, or the diaulos, and not a race in armour, as has been supposed by some; for the statues of the victors in the pentathlon are never seen with a shield, but only with the halteres; besides which it should be remembered that the race in armour was not introduced at Olympia, until *Ol.* 65, while the pentathlon had been performed long before that time. It is, moreover, highly improbable that even after *Ol.* 65, the race in armour should have formed a part of the pentathlon. In *Ol.* 38, the pentathlon for boys was introduced at Olympia, but it was only exhibited this one time, and afterwards abolished.

‘In leaping, racing, and in throwing the discus or spear, it was easy enough to decide who won the victory, even if several *athletæ* took part in it, and contended for the prize simultaneously. In wrestling, however, no more than two persons could be engaged together at a time, and it is not clear how the victory was decided, if there were several pairs of wrestlers. The arrangement probably was, that if a man had conquered his antagonist, he might begin a fresh contest with a second, third, &c. and he who thus conquered the greatest number of adversaries was the victor. It is difficult to conceive in what manner the prize was awarded to the victor in the whole pentathlon; for an athlete might be conquered in one or two games, and be victorious in the others, whereas it can have occurred but seldom that one and the same man gained the victory in all the five. Who of the pentathli then was the victor? Modern writers have said that the prize was either awarded to him who had been victorious in all the five games, or to the person who had conquered his antagonist in at least three of the games; but nothing can be determined on this point with any certainty. That the decision as to who was to be rewarded was considered difficult by the Greeks themselves, seems to be implied by the fact that at Olympia there were three *hellanodiceæ* for the pentathlon alone.

‘As regards the *τριαγμός* mentioned above, several statements of ancient writers suggest, that the whole of the pentathlon was not always performed regularly from beginning to end; and the words by which they designate the abridged game, *τριαγμός*, *ἀποτριάζειν*, and *τριὰς περιεῖναι*, lead us to suppose that the abridged contest only consisted of three games, and most probably of those three which gave to the pentathlon its peculiar character, *viz.* leaping, and throwing the discus, and the spear. The reason for abridging the pentathlon in this manner may have been, the wish to save time, or the circumstance that *athletæ* who had been conquered in the first three games were frequently discouraged, and declined continuing the contest. When the *τριαγμός* was introduced at Olympia, is not mentioned anywhere, but Krause infers with great probability from Pausanias, that it was in *Ol. 77*.

‘The pentathlon required and developed very great elasticity of all



parts of the body, whence it was principally performed by young men; and it is probably owing to the fact, that this game gave to all parts of the body their harmonious developement, that Aristotle calls the pentathli the most handsome of all *athletæ*. The pentathlon was for the same reason also regarded as very beneficial in a medical point of view, and the Elean Hysmon, who had from his childhood suffered from rheumatism, was cured by practising the pentathlon, and became one of the most distinguished *athletæ*.’

71. *τέρμα προβάς*—*id. q. ὑπερβάς*, going beyond, i. e. missing the mark. I do not see what other sense can be given to this expression. But if this be the sense, it is plain that the generally received interpretation of the word *ἐξέπεμψεν* cannot be right; for it is translated, as if it meant, *sent the athlete away victorious; and so saved him the trouble and fatigue of the most laborious of the games, because he had already gained the victory in a majority of the five*. Pindar cannot mean to say that *he has missed his mark, a feat which sometimes gives an athlete victory!* I therefore understand the word to mean *puts him out of the field*, as a beaten man, who declines trying any longer for the prize.

The Epigram of Simonides is generally considered as enumerating the games of the *πένταθλον* in their right order;—

Ἴσθμα καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἐνίκα  
ἄλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.

Hermann endeavours, I think unsuccessfully, to prove that the order was different. He agrees that leaping and the foot-race were the two first, but he places wrestling the third, hurling the discus the fourth, and throwing the javelin the last. Herodotus, ix. 33, says of one Tisamenus,—*ἀσκίων δὲ πεντάεθλον, παρὰ ἐν πάλαισμα* (*but for one bout in wrestling*) *ἔδραμε νικᾶν ὀλυμπιάδα, Ἱερωνύμφ τῷ Ἀνδρίφ ἐλθῶν ἐς ἔριν*.

Pausanias telling the same story that Herodotus does of this Tisamenus, says that he was beaten in the *πένταθλον*:—*καίτοι τὰ δύο γε ἦν πρῶτος· καὶ γὰρ δρόμῳ τε ἐκράτει καὶ πηδήματι Ἱερώνυμον τὸν Ἀνδρίον· καταπαλαισθεὶς δὲ ὑπ’ αὐτοῦ καὶ ἀμαρτῶν τῆς νίκης, κ. τ. λ. iii. 11. 1.* Hermann endeavours to prove from this passage,

that the wrestling-match came third; but Pausanias must be compared with Herodotus, who says that the victory was determined by "one bout at wrestling;" but how could this be, if the wrestling-match was the *third*? for, of course, in that case, the discus and javelin-throwing would yet have remained to be contended for, and the wrestling-match would *not* have settled the defeat of Tisamenus. I conclude that Hieronymus won the victory with the discus and javelin, and therefore that he and Tisamenus, having each won in two games, had to determine the prize by wrestling. Mr. Donaldson justly remarks,—‘It is obvious that in the other contests of the ‘pentathlon, the competitors would not be matched against one ‘another *in pairs*. But this would be necessary in the case of the ‘wrestling-match; and this distinction between the wrestling-match ‘and other games is a valid reason for concluding that it came ‘last.’

73. ἀδιαντον, *unsubdued*; literally, *not subdued by wet*, like ἄτεγκτος. *Soph. Œd. Tyr.* 336,—

ἀλλ' ὦδ' ἄτεγκτος κατέλεύτητος φανεῖ;

Pape interprets Pindar's words in a manner rather more literal than graceful,—*let him go unsweated* (ließ ihm ohne schweiss hervorgehen.)

— Cicero says that young athletes found the heat more distressing than the labour of the games. ‘Pugiles inexercitati, etiamsi pugnos et plagas, Olympiorum cupidi, ferre possunt, solem tamen sæpe ferre non possunt.’—*Brutus*, c. 69.

74. *If the labour which you suffered in contending for the prize was great* (literally, if there was labour), *the joy of victory follows more ample*. *Pardon me for my long digression in defence of myself*: (literally, permit me.) *If being carried away, on the wings of song, beyond* (my proper subject,) *I have spoken somewhat boldly in my own defence* (εἰ τι ἀνέκραγον; yet I will not forget your merits;) *I am not unwilling* (τραχύς) *to pay a victor his just meed of praise*.

— πεδέρχεται, i. e. πετέρχεται as πεδάμειψαν, *Ol.* xii. 12. πιδανγάζων, *Nem.* x. 61.

76. ἀλλ' ἔπει οὖν τὸ πρῶτον ἀνέκραγον οὐκ ἐπικεύσω.

*Hom. Od.* xiv. 467.

In which passage Pape interprets the word ἀνέκραγον, *to begin a long story*.

— νῦν ὦν ἄποινά οἱ τάδε ἐθέλω ἐπιθεῖναι· ἀντὶ μὲν χρημάτων τῶν ἔλαβον ἐκ τοῦ ἱροῦ, ἑκατὸν τάλαντα καταθεῖναι (*to pay*) τῷ θεῷ.  
*Herod.* ix. 120.

ἃ δ' ὑπέσχεο ποῖ καταθήσεις ; *Soph. Œd. Col.* 227.

77. *To weave (common) chaplets is easy. But wait :* (and delay is worth while: I will weave you an immortal chaplet;) *for the Muse unites gold and also (ἔν τε) white ivory, and taking its delicate flower from the dew of the sea (i. e. coral, puts together an immortal crown.)* The poet means to say, that the chaplets which the Muse weaves is of a substance precious, beautiful, and imperishable.

79. λείριον, which generally means *the white lily*, is here an adjective, and is interpreted by Pape, “tender, lovely.” He connects it with λειρός, which Hesychius interprets ἰσχρός — ὠχρός.

80. *But remembering Jupiter at the Nemean games, (O Pindar) gently raise (literally, move, shake) a hymn of famous strain.*

— ἀμφί, *at.* Vid. *Kuhner's Gramm.* § 631.

81. ὄθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται. *Ol.* i. 8.

λυρᾶν τε βροαὶ καναχαί τ' αὐλῶν δονέονται. *Pyth.* x. 39.

84. γαρνέμεν ἀμίρα ὅπι, seems to be put in opposition to ἀνέκραγον, in v. 76.

85. *For they say he begat Æacus by seed which his mother (Ægina) received.*

— ἰπό often has the sense of *per.*

νῦν σε, νῦν εὐχαῖς ἰπὸ Οἰσπεσίαις

εὐχομαι.

*Isthm.* iv. 44.

νούσῳ ὑπ' ἀργαλήη φθίσθαι. *Hom. Il.* xiii. 667.

ἀλλὰ καὶ αὐτοὶ ὑπ' Ἀργείοισι φέβοντο. *Il.* xi. 121.

τῷ κε τάχ' ἡμύσειε πόλις Πριάμοιο ἄνακτος  
χερσὶν ὑφ' ἡμετέρησιν ἀλοῦσά τε περθομένη τε. *Il.* ii. 373.

86. προπρέων, allied to προπρήνης, properly means *bending*, or *springing forwards*; hence, *favourably inclined towards*.

— *But if one man in any degree enjoys (i. e. derives any advantage from) another.*

γευόμενοι στεφάνων νικαφόρων. *Isthm.* i. 21.

87. πῆμα κακὸς γείτων, ὅσσον τ' ἀγαθὸς μέγ' ὄνειρα.  
ἔμμορέ τοι τιμῆς ὅστ' ἔμμορε γείτονος ἐσθλοῦ.

*Hesiod. Op. Di.* 344.

89. ἀνέχοι, *would allow—not disclaim—their neighbourhood.*

τῆς μαντιπύλου βιάκχης ἀνέχων λέκτρ' Ἀγαμέμνων.

*Eur. Hec.* 12

ἐπεὶ σε λέχος δουριάλτων  
στέρξας ἀνέχει· *upholds, honours. Soph. Aj.* 212.

Scholefield, in a note on *Eur. Hec.* 123, objects to this interpretation, and thinks that the compound has the meaning of the simple form, ἔχων. He quotes *Soph. Œd. Col.* 672,

ἀηδὼν τὸν οἰνῶπ' ἀνέχουσα κισσόν.

In which passage, however, the word is perhaps more correctly translated by Hermann, *keeping constant to*,—i. e. showing honour by constancy.

Dissen is clearly wrong in rejecting Thiersch's reading ἀνέχοι, instead of ἂν ἔχοι· and Thiersch is as clearly wrong in interpreting ἀνέχειν by παρέχειν.

Respecting the omission of ἂν with the optative, Kühner says (*Grammar*, § 426. obs. 2.) “ἂν is also frequently omitted when a conditional adverb stands with the optative; as τάχα, εἰκότως,

“ἴσως” which expresses in some degree the force of ἄν. *Æsch.*  
*Ag.* 1049,—ἀπειθοίης δ’ ἴσως. *Æsch. Suppl.* 727,—ἴσως γὰρ ἢ  
 “κῆρυξ τις ἢ πρέσβυς μόλοι. *Theocr.* xxii. 74,—οὐκ ἄλλω γε  
 “μαχεσσαίμεσθ’ ἐπ’ ἀέθλω” where ἐπ’ ἄλλω ἀέθλω seem to be  
 “equivalent to ἄν.”

90. ἐν τίν, *dependent on you.*

ἐν σοὶ γὰρ ἐσμέν. *Soph. Œd. Tyr.* 314.

ἐν σοὶ πᾶσ’ ἔγωγε σῶζομαι. *Soph. Aj.* 519.

— The word ἐθέλοι has the sense of δύναιτο given to it by the modern commentators: it seems hardly necessary, however. The passage may be translated,—*Sogenes dependent on the protection of you, who subdued the giants; and fostering a mind obedient to his father, would happily dwell in the rich and divine street of his ancestors: ἐθέλοι κε ναίειν, being equivalent to ναίοι ἄν.* If the word ἐθέλω has the sense of δύναμαι, it is generally joined with a negative; as,

οὐ μὰν οὐκ ἐθέλει, Κώρα δέ μιν οὐκ ἀπολύει.

*Bion, Idyll. i.* 96 *ult.*

μίμνειν οὐκ ἐθέλεσκον ἐνάντιον. *Hom. Il.* xiii. 106.

Dissen thinks that Hercules is addressed as the conqueror of the giants, in reference to certain enemies against whom Sogenes required protection. He also explains the epithets ἐκτήμονα and ζαθέαν, by the supposition that the palaces of the Euxenidæ and temples of the gods adorned the street.

91. ἀταλόν, *tender; hence, 1. youthful; 2. obedient.*

93. *Since he has his house, surrounded by your temples, on both sides (literally, going on each hand) as it were by the yokes of a chariot drawn by four horses. When a chariot was drawn by four horses, which ran abreast, it had two poles. The house of Sogenes is described, therefore, as standing between temples, as a chariot has a pole on either side of it.*

94. λαϊᾶς δὲ χειρὸς οἱ σιδηροσίκτονες

αἰκοῦσι Χάλυβες.

*Æsch. Prom. Vinc.* 714.

96. *For you are often able to give mortals a remedy against distressing troubles.*

ἀλκὴν λάβοις ἂν κἀνακούφισιν κακῶν. *Soph. Œd. Tyr.* 218.

κακοῦ δ' οὐκ ἔσσεται ἀλκή. *Hes. Op. Di.* 199.

98. *I wish that, adding a vigorous life to a comfortable old age, you may bring it to an end (διαπλέκοις) in blessedness.*

99. γῆρας τε λιπαρὸν θρέψαιό τε φαίδιμον υἷόν.

*Hom. Od.* xix. 368.

αὐτὸν μὲν λιπαρῶς γηρασκέμεν ἐν μεγάροισι.

*Hom. Od.* iv. 210.

‘*Me pinguem et nitidum bene curata cute vises.*’ *Hor.*

— ἄρξαντος δὲ τούτου ἐπὶ τριήκοντα ἔτεα, καὶ διαπλέξαντος τὸν βίον εὔ. *Herod.* v. 92.

101. There seems no reason for supposing any other “honour” is here referred to, than the honour which Sogenes had gained by his victory.

102. *But my conscience shall never say (i. e. shall never reproach me by saying) that I abused Neoptolemus with unseemly words.*

103. ἀτρόποισι, *that cannot turn*; hence, 1. *awkward*; 2. *offensive*.

— ἐλκῶ is used in the sense of the word ἐλκῆω in Homer:—

τείχει ὑπὸ Τρώων ταχέες κύνες ἐλκήσουσιν. *Il.* xvii. 558.

ὧς οἱ γ' ἔνθα καὶ ἔνθα νέκυν ὀλίγη ἐνὶ χώρῃ  
ἔλκεον. *Il.* xvii. 394.

Λητῶ γὰρ ἤλκησε Διὸς κυδρὴν παράκοιτιν. *insulted—offered violence to.* *Hom. Od.* xi. 580.

οὐ πρότερον θάπτεται ἀνδρὸς Πέρσεω ὁ νέκυς, πρὶν ἂν ὑπ' ὄρνιθος ἦ κυνὸς ἐλκυσθῆναι. *Herod.* i. 140.

104. *To repeat the same thing over and over again, as an idle*

*babbler repeats to children, 'Corinth is Jupiter's,' shows (literally, is) a poverty of thought.*

104. ἀμπολεῖν generally means *to recall to mind*; here, *to repeat*; as *Soph. Philoct.* 1238,—

δὶς ταῦτ' ἀβούλει καὶ τρίς ἀναπολεῖν μ' ἔπη;

105. μαψυλάκης, literally, *a silly barker*; hence, *one who stupidly repeats the same expression*. The adjective μαψύλακος is found in a fragment of Sappho, quoted by Plutarch, thus printed by Böckh,—

σκιδναμένας ἐνὶ στήθεσσιν ὄργᾶς  
ἐκπεφύλαχθε γλῶσσαν μαψυλάκταν.

— Müller, in his *History of the Dorians*, says of Corinth,—“The city appears to have received the name of Corinth at this time (*i. e.* the time of the Dorian invasion of the Peloponnesus) instead of the former one of Ephyra; and it seems that the Dorians called it, with a certain preference, ‘The Corinth of Zeus,’ although ancient interpreters have in vain laboured to give a satisfactory explanation of this name.” *Vol. i. p. 96. Transl. 2nd ed. 1839.*

## ARGUMENT OF THE EIGHTH NEMEAN ODE.

---

THIS Ode commemorates two victories in the foot-race gained by Deinis, an Æginetan of the house of the Chariadæ. Dissen thinks that the poet, by dwelling as he does so largely on the subject of envy, in this Ode, intends to refer to the envy with which the Athenians regarded the Æginetans, to whom, after the battle of Salamis, the prize of valour was adjudged. Ἐν δὲ τῇ ναυμαχίῃ ταύτῃ ἠκουσαν Ἑλλήνων ἄριστα Αἰγινῆται· ἐπὶ δὲ, Ἀθηναῖοι· ἀνδρῶν δέ, Πολύκριτός τε ὁ Αἰγινήτης, καὶ Ἀθηναῖοι, Εὐμένης τε ὁ Ἀναγυράσιος, καὶ Ἀμεινίης Παλληνεύς. *Herod.* viii. 93. It is not, however, by any means necessary, nor is it very reasonable to suppose any such covert meaning. Deinis, no doubt, had plenty of competitors, who envied his success.

The poet begins by invoking and praising youthful beauty, and felicitates the man who in addition to other instances of good fortune, has been prosperous in love ; (*v.* 1—5.) Such was the love of Jupiter, whence sprang Æacus, king of Ægina, who was an object of universal admiration to his contemporaries : to him the poet comes as a suppliant, entreating favour for the city and people of Ægina ; that they may be as renowned for happiness as Cinyras the Cyprian ; (*v.* 6—18.) At the mention of Cinyras, he pauses ;—slandrous stories are told in all directions, and eminent men are constantly exposed to envy. Envy attacked Ajax, and drove him to suicide ; whilst the fraudulent partiality of the Greeks flattered the inferior Ulysses : for there could be no doubt of the superiority of Ajax in the field, proved oftentimes, and especially in the fight over the dead body of Achilles. But intrigue and cabal insult the great ; whilst they exalt the mean ; (*v.* 19—34.) The poet prays that he may never be the prey of envy ! He wishes to be honest and straightforward in his praise of the praiseworthy, and rebuke of the bad ; (*v.* 35—39.) Merit is sure to receive its reward, and to be appreciated by



the wise and just. The best office that a friend can perform for a man of merit is, to praise his exploits in verse. This office Pindar can perform for Meges, the father of Deinis, though he cannot raise him from the dead ; (v. 40—45.) He is glad to raise a pillar of poetic glory ('*monumentum ære perennius*') to the honour of his clan, the Chariadæ. Such reward for toil is the sweetest, and was the most esteemed by the men of old, even before the seven chiefs founded the Nemean games ; (*ad fin.*)

The exact date of the composition of this Ode is unknown. Dissen conjectures 458, or 457, B.C. It was sung in the *Διάκειον* at Ægina, when Deinis dedicated his crown to the hero-god.

NOTES ON THE EIGHTH NEMEAN ODE.

1. *Hail, youthful beauty! herald of the ambrosial delights of love* (i. e. you who show that the time for marriage is come.) Mr. Donaldson appositely quotes *Æsch. Suppl.* 996,—

ὑμᾶς δ' ἐπαινῶ μὴ κατασχύνειν ἐμέ,  
 ὦραν ἐχούσας τήνδ' ἐπίστρεπτον βροτοῖς.  
 τέρειν' ὀπώρα δ' εὐφύλακτος οὐδαμῶς.

And 1001,—καρπώματα στάζοντα κηρύσσει Κύπρις,  
 κᾶωρα κωλύουσ' ἄν ὡς μένειν θέρος.

It is true, κᾶωρα is the emendation of Stanley, for κᾶλωρα; but the conjecture is ingenious and safe, and is judiciously adopted by Scholefield.

2. 'Et cantu tremulo pota *Cupidinem*  
 'Sentum sollicitas. *Ille virentis et*  
 'Doctæ psallere *Chire*  
 'Pulcris *excubat* in genis.' *Hor.*

— γλεφάροις, Æolic form of βλεφάροις· as γάπεδον=δάπεδον· γλήχων, Atticè βλήχων· γάλανος=βάλανος.

3. βοέους δάσαις ἀνάγκας ἔντεσιν αὔχενας. *Pyth.* iv. 236.

— βαστάζεις, *exalt.* *Isthm.* iii. 8,—

χρῆ δὲ κωμάζοντ' ἀγαναῖς χαρίτεσσιν βαστάσαι.

*Vid. Ol.* xii. 19.

— ἑτεραῖς, i. e. ἀνημέροις.

4. *It is sweet for one who gains* (literally, has not wandered

from, or missed) *good luck in every (other) thing, to be able also to enjoy successful love.*

4. μὴ πλαναθέντα. *Ol.* viii. 68,—ἀνορέας οὐκ ἀμπλακῶν.

6. *Such ministers (literally, shepherds) of the gifts of Venus as tended, amongst others, (καὶ) the bed of Jove and Ægina.*

ἔθο δέ τοι ζωᾶς ἄωτον μούνα ποιμαίνοντι. *Isthm.* iv. 12.

τόνδε ποιμαίνων ἐμὸν  
 ἰκίτην. *Æsch. Eum.* 91.

The word is applied to love in a different sense by Theocritus, *Idyll.* xi. 80,—

οὔτω τοι Πολύφωμος ἐποίμαινεν τὸν ἔρωτα *beguiled, moderated.*

7. The older name of Ægina was Ænone, here used by Pindar, because he had just spoken of the nymph Ægina.

8. *many earnestly wished to see him.*

πολλὰ γάρ μιν παντὶ θυμῷ παραφαμένα λιτάνευεν. *Nem.* v. 31.

9. ἀβοατί, *without being summoned*; the words ἀβοατί—ἤθελον—ἐκόντες, show the great zeal displayed by the neighbouring chieftains.

10. ἀναξίαις, *behests.* *Psyech.* in v. ἀναξίαν—βασιλείαν—Αἴσχυλος, Αἰτναίαις.

11. ἄρροζον, *marshalled.* Homer says of the Athenians,—

τῶν αὖθ' ἠγυμόνεν' υἱὸς Πετεῶο Μενεσθεύς·  
 τῷ δ' οὐ πῶ τις ὁμοίως ἐπιχθόνιος γένετ' ἀνὴρ  
 κοσμησάι ἵππους τε καὶ ἀνέρας ἀσπίδιώτας.

*Il.* ii. 552.

And Herodotus, vii. 161, puts these words into the mouth of an Athenian:—τῶν (i. e. the Athenians) καὶ "Ὁμηρὸς ὁ ἱποποιὸς ἄνθρωποι ἀριστον ἔφησι ἐς Ἴλιον ἀπικίσθαι, τάξαι τε καὶ ἑικοσμησάι στρατὸν.

15. *A Lydian fillet musically adorned; i. e.* an ode written in Lydian measure, which he brings as a suppliant to Æacus.

ικέτας σέθεν ἔρχομαι Λυδίοις ἀπύων ἐν αὐλοῖς. *Ol.* v. 19.

— λυρᾶν τε βοαὶ καναχαὶ τ' αὐλῶν δονέονται. *Pyth.* x. 39.

ἔμιν αὐλὸς οὐκ ἀναρσίαν ἀχῶν καναχὰν ἐπάνεισιν.

*Soph. Trach.* 640.

17. Æacus was considered to be divine.

18. πλουτοίη δὲ Μίδεω καὶ Κινύρεω βαθίον. *Tyrt.* iii. 6.

— ἔβρισε, *loaded*. βριθῶ is sometimes active, as *Æsch. Pers.* 346,—

τάλαντα βρίσας οὐκ ἰσοβρόπῳ τύχη.

19. *I stand on light feet, (i. e. easily; as pausing for a short time) and draw my breath (i. e. take time to think) before I speak.*

20. *For many stories are told (of Cynaras) in various ways. Perhaps Pindar may allude to the incestuous passion of Myrrha.*

— *But it is the utmost danger for one who has invented new things, to submit them to examination for trial: for praise (of others) is the dainty on which the envious feed.*

21. νῦν γὰρ ἅπας ἐνθάδε κινδυνὸς ἀνεῖται σοφίας.

*Aristoph. Nub.* 955.

πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῆ. *Eurip. Med.* 453.

— ὄψον, properly, *boiled meat; generally, a dainty*. πολλῶν ὄντων ὄψων ἐκνενίκηκεν ὁ ἰχθὺς μόνος ἢ μάλιστα γὰρ ὄψον καλεῖσθαι. *Plato Symp.* iv. 4. 2. οἱ γὰρ πόνοι ὄψον τοῖς ἀγαθοῖς. *Xenoph. Cyrop.* VII. v. 26; *sauce*.

22. ἄπτεται, *abuses*. ἀλλήλων ἄπτοντο κατατιώμενοι. *Herod.* v. 92. 3. The subject of ἄπτεται is φθόνος, understood in φθονεροῖσιν.

23. δάψεν, *furiously attacked*. δάπτειν properly means *to eat voraciously, to tear in pieces*.

‘*Dente Theonino cum circumroditur.*’ *Hor.*

23. φασγάνῳ ἀμφικυλίσει, *having caused him to writhe upon his sword.*

σὺν δ’ ἵππους ἐτάραξε κυλινδόμενος περὶ χαλκῷ  
*writhing round the spear.* *Hom. Il. viii. 86.*

πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει. *Soph. Ajax. 828;*  
*i. e. on his sword, so that his body covered it all round.*

24. γλῶσσαν μὲν ἀργόν, χεῖρα δ’ εἶχον ἐργάτιν.  
*Soph. Philoct. 97.*

— *Assuredly in a painful dispute, oblivion (i. e. the obscurity of defeat) often oppresses a man who, though brave-hearted, is not eloquent.* One of the Scholiasts has a remarkable explanation of the passage:—ἦτορ δὲ ἄλκιμον καὶ ἀνδρεῖον ἐν λυγρῷ γήρει κατέχει λίθη. And Kayser reads γήρει for νείκει, taking it to be the dative of an obsolete form γῆρος. He refers to a Scholiast on *Odyss. vi. 227*, who quotes Herodian as authority for this form of the word. Certainly the derivatives from γῆρας point to the form γῆρος, *e. g.* γηροβοσκέω — γηροτροφέω — γηροκομία: whereas derivatives from words similar to γῆρας, such as γέρας, κρέας, κέρασ, all retain the letter α; *e. g.* κερασβόλος — κρεανομία — γεράσμιος — γερασφόρος — κεραστής. Kayser thinks that *vv. 24, 25*, contain a *general* sentiment; and he gives this meaning to them: “that modest men, not gifted with the power of eloquence, are unnoticed and forgotten, when oppressed with the decrepitude of age; whereas boastful liars are held by the world in the same honour, in which they are pleased to hold themselves.” He quotes the Homeric expression γήραι λυγρῷ, in corroboration of this interpretation, which is nevertheless not altogether satisfactory.

25. ἀντέταται, *is held up; i. e. proposed as a prize.*

26. θεράπευσαν, *unfairly favoured.*

In the *Ajax* of Sophocles, Teucer charges Menelaus, in particular, with fraudulent voting against Ajax, 1135,—

κλέπτῃς γὰρ αὐτοῦ ψηφοποιὸς ἐβέβηθῃς.

27. φόνῳ πάλαισεν, *he wrestled with death; i. e. he killed himself.* *Hesiod. Op. et Di.* 411,—αἰεὶ δ' ἀμβολιεργὸς ἀνὴρ ἄτησι παλαίει.

εἰ παλαισθεὶς πτώμα θανάσιμον πεσεῖ. *Eurip. Elect.* 686.

Vid. *Pyth.* iv. 290.

28. *Yet undoubtedly when fighting they inflicted (literally, broke) very different wounds with (ὑπό) their protecting spear, on the hot bodies of their enemies.* Pindar implies that Ajax was the greater warrior.

29. ῥήξαν, *broke through and wounded.* Sophocles, *Antig.* 674, uses this word in a similarly elliptical manner,—

ἦδε σὺν μάχῃ δορὸς

τροπὰς καταρρήγνυσι. *i. e. breaks through the enemy, and puts them to flight.*

— πολεμίζειν is only used in the active voice by the best writers. Kayser, however, produces an instance of the middle out of Oppian, *Κυνηγ.* iii. 229,—

παιδὶ λυγρῷ πολεμιζομένῳ μήτηρ ἐπαμύνει.

Böckh adopts *πελεμιζόμενοι*, the conjecture of Wakefield; certainly an unhappy one; for *πελεμιζέσθαι* means, *to be driven back.*

31. τε, an irregular apodosis for τὰ δέ. Ulysses says, *Odyss.* v. 308, that he took great part in the contest that arose over the dead body of Achilles.

ὡς δὴ ἔγωγ' ὄφελον θανέειν καὶ πότμον ἐπισπεῖν,  
ἤματι τῷ ὅτε μοι πλεῖστοι καλχῆρεα δοῦρα  
Τρῶες ἐπέρριψαν περὶ Πηλείωνι θανόντι.

32. πάρφασις, *the spirit of cunning, beguiling, persuasion.* Homer, *Il.* xiv. 216, says of the cestus of Venus,—

ἐνθ' ἐνὶ μὲν φιλότῃς, ἐν δ' ἱμερος, ἐν δ' ὀαριστὺς  
πάρφασις, ἣτ' ἔκλεψε νόον πύκα περ φρονεόντων.

— καὶ πάλαι, *of old, as well as now.*

33. ὁμόφοιτος, *companion*, 'comes.'

— κακόποιον ὄνειδος, *mischief-making calumny*; i. e. that loves injurious calumny.

34. *Which attacks the illustrious, but upholds the false (literally, rotten) glory of the obscure.* Böckh very appositely quotes from a fragment of Apollodorus;—

πρὸς γὰρ τὸ λαμπρὸν ὁ φθόνος βιάζεται,  
σφάλλει δ' ἐκείνους οὓς ἂν ὑψώσῃ τύχη.

And *Hom. Od.* xi. 503,—

οἱ κεῖνον βιόωνται ἔεργουσίν τ' ἀπὸ τιμῆς.

' *Insignem attenuat Deus,*  
' *Obscura promens.*' *Hor.*

36. ἀπλόαις, *simple, honest.* ἐφαπτοίμαν. Vid. *Pyth.* viii. 60.

37. εὐχονται, *some men pray for*; οἱ μὲν, *subaud.* Hermann, in his note to Viger, cap. i. 3. gives several instances of this ellipse. *Plut.* περὶ παιδ' ἀγωγ'. Τοῖς παισὶ τοῖς πλουσίοις οἱ πατέρες νήφειν παραινοῦσιν. οἱ δὲ (i. e. κόλακες) μεθύειν σωφρονεῖν, οἱ δὲ ἀσελγαίνειν. φυλάττειν, οἱ δὲ δαπανᾶν φιλεργεῖν, οἱ δὲ ῥαθυμεῖν. *Matthiæ, Gr. Gram.* § 288, d, quotes *Hom. Il.* xxii. 157,—

τῇ ῥα παραῖραμέτην, φεύγων, ὃ δ' ὄπισθε διώκων.

*Eurip. Iphig. Taur.* 1350,—

κοντοῖς δὲ πρόραν εἶχον' οἱ δ' ἐπωτίδων  
ἄγκυραν ἔξανῆπτον.

38. *But may I (after having lived an honourable life) also die beloved by my fellow citizens.*

39. 'E quibus unus amet quavis aspergere cunctos.' *Hor.*

ἕσας ἀνίας μοι κατασπίρας φθίνεις. *Soph. Aj.* 1005.

40. ἀρετά, *the glory of illustrious actions.*

' *Crescit occulto velut arbor ævo*  
' *Fama Marcelli.*' *Hor.*

40. ᾄσσει, *shoots up*.

φοίνικος νέον ἔρνος ἀνερχόμενον ἐνόησα. *Hom. Od. vi. 163.*

41. καί μεν κλέος οὐρανὸν ἵκει. *Hom. Od. ix. 20.*

Pindar, by saying that the conduct of the brave would be properly extolled by “the wise and good,” implies that Ajax lived amongst men of a different character.

42. *The advantages derived from friends are manifold; but the services (rendered by friends) in troubles, are the most important: but, moreover, joy wishes to have assurance before its eyes (i. e. an exulting victor loves to have that—viz. an ode written in his honour—which will give him a firm and undoubted proof of his glory.)*

43. The ode, in which the victor may see his renown reflected, seems to be compared in this verse to a mirror.

44. πιστιν, *proof*. ‘Sumque *fides* hujus maxima vocis ego?’

*Ovid. ex Pont. i. 5. 32.*

μελιγάρυες ὕμνοι

τέλλεται καὶ πιστὸν ὄρκιον μεγάλαις ἀρεταῖς. *Olymp. x. 6.*

— ἄνδρ’ ἐκ θανάτου κομίσει

ἤδη ἀλωκότα. *Pyth. iii. 56.*

45. *The end aimed at by vain hopes is idle.*

χαύνα πραπίδι παλαιμονεῖ κενεά. *Pyth. ii. 61.*

46. λάβρον is translated by Böckh *great*; and Hermann wishes to read ὑπερείσω, instead of ὑπερεῖσαι, which Böckh and Dissen however defend, maintaining that it is dependent on δυνατόν. It is certainly not safe to take the word λάβρον in the sense of *great*; and it is sufficiently difficult to believe that ὑπερεῖσαι could have such a government as Böckh and Dissen contend for. I think there must be some corruption in the words τε λάβρον, for which I would propose to read τ’ ἐλαφρόν, as *Nem. vii. 77,—*

εἶρειν στεφάνους ἐλαφρόν.



46. *But it is easy to build (in honour of) your clan, which is that (τε) of the Chariadæ, a pillar of the Muses, on account of the four successful feet : [i. e. on account of four victories ; two gained by Megas, and two by his son Deinis.]*

47. In the expression, "pillar of the Muses," he refers to the custom of engraving the names of victors at the games on pillars. *Ol. vii. 86,—οὐχ ἕτερον λιθίνα ψᾶφος ἔχει λόγον.*

48. *But I am glad to send forth a befitting panegyric, whenever any (noble) exploit is performed.*

χρή νιν εἰρόντεσσιν ἀγάνορα κόμπον  
μὴ φθονεραῖσι φέρειν γνώμαις. *Isthm. i. 43.*

49. *And a man sometimes frees even labour itself from pain, by the charm of song.* He uses ἐπαισιδῆ in the double sense of *song* and *charm*.

ᾠτειλὴν δ' Ὀδυσῆος ἀμύμονος ἀντιθέοιο  
δῆσαν ἐπισταμένως· ἐπαισιδῆ δ' αἶμα κελαινὸν  
ἔσχεθον. *Od. xix. 456.*

50. The seven chiefs against Thebes established the Nemean games. In these two last verses, therefore, Pindar means to say, that he will follow the example of the bards of old, in commemorating the achievements of Deinis ; for that encomiastic song was so ancient, as to have existed before the institution of the Nemean games.

## ARGUMENT OF THE NINTH NEMEAN ODE.

---

THE three last Nemean odes do not commemorate Nemean victories. The ninth celebrates a victory in the chariot race gained at the Pythian games of Sicyon, by Chromius, of Ætna, in whose honour the first Nemean also is written. He was brother of Hiero.

Pindar wishes the Muses to accompany the triumphal procession now being made to the house of Chromius. Victory demands song as its just reward; (*v.* 1—7.) He commemorates the founding of the Pythian games (which he panegyricizes as *ἱππίων ἄθλων κορυφάν*) by Adrastus, who had been driven from Argos by Amphiarus; but wisely made up the quarrel, and cemented an alliance with his rival and adversary, by giving him his daughter Eriphyle in marriage; (8—17.) Adrastus having thus been restored to power, entered on his fatal expedition against Thebes;—he heeded not the omens and thunderbolts of Jupiter; so all the chiefs perished, and Amphiarus was swallowed up in the earth; (18—27.)

The poet then returns to Sicily, and prays to Jupiter that the horrors of war may not be again brought on Sicily by the Carthaginians. (The great battle of Himera had been fought a few years previous, 480 B.C.) May laws flourish at Ætna! Public festivities are celebrated there with unusual magnificence; (28—34.)

But Chromius is not only famous as a victor in the games; he is a brave warrior. Hector gained glory on the banks of the Scamander, and so Chromius, when quite a youth, distinguished himself at the river Helorus. Subsequently his services were famous, both by sea and land; and tranquil age is the reward of youth passed in honourable exertion. He now enjoys godlike fortune; (34—45.) A man who is glorious and rich, has reached the highest point of

human greatness, and happiness. But as a banquet loves repose, so a victor in the games requires poetry; (46—49.) Fill a bumper then in the silver tankards, which the horses of Chromius have carried off as prizes! May the poet sing in a manner worthy of his subject! (*ad fin.*)

The date of this Ode is uncertain; it was written some years after the victory it celebrates. The town of Ætna was founded 476, B.C. and Pindar calls it *νεοκτίστα*.

## NOTES ON THE NINTH NEMEAN ODE.

---

1. *Starting from Sicyon, oh ye Muses, let us lead a triumphal procession from (the Pythian games there dedicated to) Apollo, to Ætna that has been lately founded, (going) to the rich house of Chromius, where the doors opened wide (for hospitality) are thronged (literally, overcome) by guests.*

2. τούσδε ξενίζειν οὐδέποτ' ἴσχει γ' ἡ θύρα.

*Aristoph. Acharn. 127.*

A genitive case, without a preposition, is often found after *νικᾶν*.  
e. g. *Aristoph. Nub. 1078*,—

τί δῆτ' ἐρεῖς ἦν τοῦτο νικηθῆς ἐμοῦ;

3. *Come then, prepare the poetic song.*

*κλυταῖς ἐπέων ἰοιδαῖς. Nem. vii. 16.*

4. *Chromius mounting his victorious chariot proclaims a song (i. e. orders it to be sung) in honour of Latona and her two children, the co-equal tutelary gods (literally, overseers) of the craggy Delphi, (i. e. who preside over the Pythian games at Sicyon.) The three deities are similarly united, Hom. Il. v. 445,—*

Αἰνεῖαν δ' ἀπάτερθεν ὀμίλου θῆκεν Ἀπόλλων  
Περγάμφ' εἰν ἱερῇ, ὅθι οἱ νηός γ' ἐτέυκτο·  
ἦτοι τὸν Λητώ τε καὶ Ἄρτεμις ἰοχέαιρα  
ἐν μεγάλῳ ἀδύτῳ ἀκέοντό τε κύδαινόν τε.

5. ἐπόπταις. *Ol. vi. 59*,—τοξοφόρον Δάλου θεοδμάτας σκοπόν.  
*Ol. xiv. 4*,—παλαιγόνων Μινυᾶν ἐπίσκοποι.

6. παλαίφατος δ' ἐν βροτοῖς λόγος τέτυκται· i. e. a proverb. *Æsch. Agam. 727.*

6. *That you ought not to bury in silence a deed well done.*

‘Paulum *sepultæ* distat inertie  
‘*Celata* virtus.’ Hor.

7. *The divine song of poetry befits praiseworthy actions.* *καύχη* is a Pindaric form of *καύχησις*. Properly it means *a boast*; hence, *something to boast of*; much as *laus* is used in Latin.

8. *βρομιαν.* *Aristoph. Nub.* 313,—*Μοῦσα βαρύβρομος αὐλῶν.*

9. Cleisthenes, tyrant of Sicyon, abolished in that place the worship of Adrastus; and in pursuance of his systematic policy towards Argos, he probably introduced great alterations in the Pythian games of Sicyon, instituted by that hero; so that he subsequently gained credit for having originally founded the games.

10. *ἐπασκήσω, I will honour.* Hesychius explains the word *ἐπασκεῖν* by *σέβασθαι, ἀγνεύειν*. And Stephens thinks the word was properly applied to those who, leaving all other matters, practised themselves exclusively in divine studies. Homer, *Odyss.* xvii. 266,—

*ἐπήσκηται δέ οἱ αὐλή  
τοίχῳ καὶ θριγκοῖσι,*

uses the word in the sense of *to adorn, highly finish*.

12. *ἄμφαινε κυδαίνων.* *Vid. Pyth.* ix. 73, and *Ol.* xi. 66.

14. *βιασθέντες λύα, having been overpowered by faction.* Hesychius explains *λύαι* by *στάσεις, λιαφόραι*.

15. *But a superior man puts an end to a previous dispute.* By this general proposition, Pindar implies, that Adrastus was wise enough to make up his quarrel with Amphiaræus.

16. Kayser has judiciously recalled the reading *ἀνδροδάμαν τ'*, instead of *ἀνδροδάμαντ'*, which is adopted by Böckh and Dissen; who, in explaining the word, maintain that it means *who prevailed over by persuasion—not, killed—her husband*. But there can be no reason for excluding this last signification, if it be not the true and proper one.

The form *ἀνδροδάμαν* is supported by *Isthm.* iv. 59.

αἰνέω Πυθίαν ἐν γυιοδάμαις χερσί.

16. *And* (so Adrastus,) *by giving Eriphyle in marriage to Amphiaraus, as when* (one gives) *a faithful pledge* (of friendship.) *δίδωσι τις* is understood, from *δόντες*, after *ὅτε*. Mr. Donaldson aptly compares the opening of the sixth Olympic ode,—

χρυσέας ὑποστάσαντες  
εὐτειχεῖ προθύρῳ θαλάμῳ κίονας, ὡς ὅτε  
θαητὸν μέγαρον, πάζομεν.

17. *δὴ τότεν* is Böckh's conjectural filling up of the verse, which wants three syllables in the MSS. He interprets the words, *In consequence of this*; [*i. e.* their increased power.] He is led to his conjecture by the first words of the Scholiast on the passage, which are—*ἐντεῦθεν δὴ καὶ εἰς τὰς Θήβας ποτέ, κ. τ. λ.* Unless *δὴ τότεν*, or some equivalent expression, be inserted, there is nothing to which the words *ἐντεῦθεν δὴ* can be referred, as containing an explanation. There is, however, something awkward in the collocation *δὴ τότεν, καὶ ποτε*. Kayser rejects the emendation, contending that such a sense as Böckh gives to *τότεν* is not Pindaric. He does not consider the words *ἐντεῦθεν δὴ* as an interpretation; but wishes to read *ἔθελον* after *ἐπταπύλους*, and *ἀγαγεῖν* instead of *ἄγαγον*. He thinks the corruption arose from *ἄγαγον* being falsely written for *ἀγαγεῖν* an error which speedily caused the auxiliary verb to disappear. He construes *ἔθελον, dared—resolved*, as *Pyth.* x. 5,—

Ἰπποκλέα ἔθελοντες ἀγαγεῖν ἐπικωμίαν  
ἀνδρῶν κλυτὰν ὄπα.

And *Nem.* viii. 10,—

ἠθελον κείνου γε πείθεσθ' ἀναξίαις ἔκοντες.

Neither of these passages proves that *ἔθελειν* signified *to dare*. Schmidt reads, and is followed by Benedict,—

καὶ ποτε  
ἐπταπύλους κριτὸν ἐς Θήβας ἄγαγον στρατὸν ἀνδρῶν.

18. *ὁδοὺς ἀθύμους καὶ παρόρνιθας πόρους.* *Æsch. Eumen.* 770.

'*Mala soluta navis exit alite.*' *Hor.*

20. φείσασθαι, *to abstain from*. ἂν οὖν σωφρονῆτε, τοῦ ἀκολουθεῖν, ὅποι ἂν τις παρακαλοῖ, φείσεσθε. *Xen. Hell. VII. i. 24.*

21. φαινομένην, *manifest, obvious*.

23. νόστον ἐρυσσάμενοι, *having warded off their return, i. e. not having returned*; an awkward and obscure expression. Benedict reasonably prefers ὀλεσσάμενοι.

τοῦδ' ὄλετο νόστιμον ἡμᾶρ. *Hom. Od. i. 167.*

— I have restored the old reading σώμασι, instead of σώματα, which is adopted by Böckh and Dissen, but which is singularly harsh and objectionable, as put in apposition to ἐρυσσάμενοι.

24. Vid. *Ol. vi. 15.* δαΐσαντο, *consumed*. Ἀμφιάρη comes from an assumed nominative, Ἀμφιάρης.

26. Ἀμφιαράφ δὲ φεύγοντι παρὰ ποταμὸν Ἴσμηνόν, πρὶν ὑπὸ Περικλυμένου τρωθῆν, (qu. τρωθῆναι) Ζεὺς κεραυνὸν βαλὼν τὴν γῆν διέστησεν. *Apollod. iii. 6.*

27. ἐν δαιμονίοισι φόβοις, *when struck with terror inspired by a god*. This is said to palliate the flight of Amphiaraus.

28. The dictionaries translate Φοινικοστόλων ἐγχέων, *spears sent, or hurled by Carthaginians*. I rather take it to be an enallage of construction for ἐγχέων Φοινίκων ἐσταλμένων, *the spears of the marshalled Carthaginians*.

29 ἀναβάλλομαι, *I pray that I may put off, if it be possible*. Dissen compares *Pers. ii. 36*,—

‘Spem macram supplice voto

‘Nunc Licini in campos, nunc Crassi mittit in ædes.’

But the addition of ‘voto’ to ‘mittit’ renders the meaning in that passage more obvious.

— μοῖραν εὖνομον, (i. q. εὖνομίαν,) *a government in which the laws are good, and properly obeyed*.

τάνδ' ἐς εὖνομον πόλιν. *Isthm. iv. 22.*

31. *Bless them (literally, join, or mingle them) with public fes-*

*tivities.* *Isthm.* ii. 29,—παῖδες ἐν τιμαῖς ἔμιχθεν. *Isthm.* iii. 3,—ἄξιος εὐλογίαις ἀστῶν μεμίχθαι.

— ἀστύνομος properly means *protecting cities*; as, πάντων δὲ Θεῶν τῶν ἀστυνόμων, *Æsch. Agam.* 88. In the present passage it means *public*.

32. ἔχων κρέσσονα πλούτου μέριμναν. *Pyth.* viii. 92.

33. *I speak something incredible (to the vulgar :) for that sense of self-respect, which brings a man honour, (by inducing him to enter upon glorious contests,) is often secretly ruined (literally, stolen away) by a love of money.*

34. τῶνδ' ὑπασπίζων πατρί. *Eurip. Heracl.* 216.

— In *Liddell and Scott's Lexicon*, πεζοβόαις is taken adjectively with ἵπποις; but Pape and Seiler take it, more correctly, as a substantive, with the sense of *foot-soldiers*.

35. The editors take ἄν to be the particle; but Kayser seems right in regarding it as a preposition;—*you would have been enabled to judge (of his valour) in the peril of the loud war-cry.*

36. κείνα θεός, *i. e.* Αἰδώς· deified by Hesiod;—

ἀθανάτων μετὰ φύλον ἴτην προλιπόντ' ἀνθρώπους  
Αἰδώς καὶ Νέμεσις. *Op. et Di.* 199.

αἰδομένων δ' ἀνδρῶν πλεόνες σοοὶ ἢ ἐπέφανται.

*Hom. Il.* v. 531.

37. *Few are equally skilful by counsel, and valour, to turn the storm of carnage, that presses immediately on them, back upon the ranks of the foe.*

ἐν γὰρ χερσὶ τέλος πολέμου, ἐπέων δ' ἐνὶ βουλῇ.

*Hom. Il.* xvi. 630.

40. ζαθέοις ἐπὶ κρήνυις Ἀλφείου. *Ol.* iii. 22.

41. *The pass of the fountain of Mars*; subaud. κρήνης. Apollodorus says, that Cadmus, on his arrival at the spot where he subsequently built Thebes, πέμπει τινα ληψόμενον ἀπὸ τῆς Ἀρείας κρήνης ὕδωρ. *III.* iv. 1. Others derive the word in the present passage



from ἀρείη, which Hesychius explains by ἀπειλή, βλάβη· or from ἀρή, which Hesychius interprets by βλάβη ἢ ἐν τῷ Ἄρει, τουτέστιν ἐν πολέμῳ.

42. φέγγος. *Ol.* xi. 56. The battle at the river Helorus (now the *Atellari*, called also, in the lower part of it, *Abisso*,) happened about 482, B.C. The Syracusans were defeated by Gelo, tyrant of Gela. *Vid. Herod.* vii. 154,—Συρακουσίους δὲ Κορίνθιοί τε καὶ Κερκυραῖοι ἐρρύσαντο, μάχῃ ἐσσωθέντας ἐπὶ ποταμῷ Ἐλώρω.

— *And I will proclaim the other exploits* (performed by him) *at other times, many on the dusty land, and many on the neighbouring sea.*

44. ἐκ πόνων, *in consequence of labours.* αἰὼν ἀμέρα, *tranquillity.* ἴστω λαχὼν, *let Chromius understand that he has received.*

47. σκοπιᾶς, *an eminence.* *Hom. Il.* xvi. 299,—

ἐκ τ' ἔφανεν πᾶσαι σκοπιαὶ καὶ πρόωρες ἄκροι.

48. (As) *a banquet loves quiet* (for its due enjoyment, so) *victory flourishes ever blooming by the aid of genial song; but song becomes bold, if the wine-cup be at hand: fill the cup then, the pleasant messenger of the revel; i. e. which warns us that the revel is beginning.*

49. 'Fœcundi calices quem non fecere disertum?' *Hor.*

50. κρατῆρας οὖς κινᾶσιν αἱ μυροπόλιδες. *Arist. Eccles.* 841. Porson's reading, adopted by Bekker. Dindorf reads κρατῆρα συγκινᾶσιν. Brunck, κρατῆρας ἐγκινᾶσιν.

51. A silver jug—Dissen thinks two—and a wreath, were the prize at the Sicyonian Pythia.

— Pindar calls *wine, the strong child of the vine*; as Æschylus, *Persæ*, 629, calls the vine *the mother of wine*,—

ἀκήρατόν τε μητρὸς ἀγριαεῖπο  
ποτόν, παλαιᾶς ἀμπέλου γάνος τόδε.

52. κτησαμένοι πέμψαν, *won and brought it hither.*

— *Θεμπλίκτοις, justly twisted; i. e. fairly gained.*

54. ὑπὲρ πολλῶν, *better than many others.*

ὄργαν Ἔεινοκράτης ὑπὲρ  
ἀνθρώπων γλυκεῖαν ἔσχευ. *Isthm. ii. 35.*

55. *Shooting close to the poetic mark ; i. e. singing a famous ode. Ol. xi. 89.*

## ARGUMENT OF THE TENTH NEMEAN ODE.

---

THEÆUS, son of Ulias, was a renowned wrestler of Argos. He gained two victories in the Hecatombæa of his native city. Pindar begins his Ode by reference to some of the principal legends in the history of Argos,—those of Perseus—Medusa—Diomed—Danae—Amphitryon ; (1—18.) He then turns to his proper subject,—the victory of Theæus, who has gained prizes at the Pythian, Nemean, and Isthmian games ; and the poet, with his usual piety, expresses his trust, that by the aid of Jupiter (*Ζεῦ πάτερ, πᾶν τέλος ἐν τὴν ἔργων*) Theæus may at last become famous at Olympia ; (19—33.)

Twice has he carried off the prize of the sacred oil jars in the Panathenaic festivals. Victory in palæstic contests has attended a long line of his maternal ancestors. No man, connected with this family, need be ashamed to show himself at Argos ! For with what a vast number of prizes gained at the Isthmian, Nemean, Sicyonian, and Arcadian games, has this family adorned Argos ! (33—48.) But it is no marvel that they were famous in the games, considering that the Dioscuri were the guests of their ancestor Pamphaes ; for *they* are the great tutelary deities of palæstic contests ; (49—54.) Pindar then (55, *ad fin.*) narrates the story of the death of Castor, and the affectionate resolution of his immortal brother to share his mortality with him.

Disson has very ingeniously fixed the period within which this Ode must have been written. Pindar calls Amphitryon an Argive ; but the seat of government of the Persidæ was at Mycenæ and Tiryns ; and Pindar probably calls him Argive, instead of Mycenaean, for the same reason that the tragedians substitute Argos for Mycenæ ;

*viz.* because Mycenæ and Tiryns had both been destroyed by the Argives, Cleoneans, and Tegeans combined, B.C. 468, OL. 78. 1. The Ode, therefore, must have been written subsequently to that year. But as the Argives joined the Athenians in an attack on Bœotia ten years later, B.C. 458, OL. 82. 3, it seems highly improbable that, *after* this event, Pindar would have panegyricized an Argive. The time of the composition of the poem would, therefore, seem to be fixed to some point between these two dates.

## NOTES ON THE TENTH NEMEAN ODE.

---

1. The Graces are invoked, instead of the Muses, not only because they were tutelary deities of games, but because there were figures of them sculptured on the crown of the statue of Juno, in the Heræum at Argos; at which place this Ode was probably sung.

2. φλέγεται. *Pyth.* v. 42.

4. μακρά, are a long story. τὸν ἀμφ' αὐτῆς ἄθλον ἐξηγουμένης. *Æsch. Prom. Vinc.* 702.

5. The common reading was κατώκισθεν, which violated the metre. Pauw conjectured καλὰ ῥέκισεν, which Böckh originally adopted; afterwards, he himself proposed ὅπα ῥέκισεν. The reading in the text is Dissen's. Argos is the subject of κατώκισεν. The construction is harsh, but not inadmissible.

6. παρεπλάγχθη, erred from the path of rectitude.

ποῖ παρεπλάγχθη γνώμας ἀγαθῆς. *Eurip. Hippol.* 240.

— μονόψαφον ζῖφος, the sword of her who alone resolved to act against her sisters. *Æsch. Suppl.* 373,—μονοψήφοισι νεύμασιν σίθεν, deciding by your single vote. In which passage, it is unnecessary to take the word, with Paley, to mean no more than *μόνοις*.

‘Una de multis face nuptiali

‘Digna,’ &c. *Hor.*

7. The deification of Diomed is a difficult and obscure subject. *Strabo, lib.* v. p. 303 (Oxford, 1807) says,—ἐν αὐτῷ δὲ τῷ μυχῶ τοῦ Ἀδρίου καὶ ἱερῶν τοῦ Διομήδου ἐστὶν ἄξιον μνήμης— and a few lines afterwards,—τῷ δὲ Διομήδει παρὰ τοῖς Ἑνετοῖς ἀποδεικνύμεναι τινὲς ἰστοροῦνται τιμαί· καὶ γὰρ θύεται λευκὸς ἵππος αὐτῷ. Welcker thinks, that Diomedes was the name of some god, who subsequently became confounded with a hero of the same name;

and so the hero came to be exalted into a god. Welcker also ingeniously conjectures, that the fable of Hercules killing Diomedes' horses, which fed on human flesh, may mean that Hercules abolished the custom of offering up human victims to a god named Diomedes. Minerva is the great counsellor and guardian of Diomed in the Iliad, particularly in the 5th book.

9. πολέμοιο νέφος, *a storm of war*, must certainly be taken as descriptive of Amphiaraus. Kayser supposes the words to mean *a protection against war*, viz. by rescuing him from death in battle, which he did by rending the earth with a thunderbolt.

10. ἀριστέει, *i. e.* Argos. κατέφανε, *proved the truth* of this; viz. that Argos is famed for the beauty of its women.

12. *He* (*i. e.* Jupiter) *united wisdom to uprightness and justice*, in the person of Talauus, the father of Adrastus and Lynceus.

— φρενῶν καρπὸν. *Pyth.* ii. 73.

13. *And Jupiter nursed the spear* (*i. e.* favoured and gave prosperity to the bravery) *of Amphitryon; who, being supremely fortunate, became a member of the family of Jupiter.* Dissen not unreasonably thinks that Argos may be the subject of θρέψε.

— Kayser somewhat hardily denies that Amphitryon can with any propriety be said to have been admitted *to the family* of Jupiter; but he urges a plausible objection against the word γενέαν, as one which Pindar often applies to the human, never to the divine, race. The Scholiast applies ὁ δέ to Jupiter, and κείνου to Amphitryon; but Kayser justly objects to ὄλβω φέρτατος, as descriptive of Jupiter. Moved by these considerations, he proposes to read ὁ δ' ὄλβος φέρτατος, *the height of good fortune came to the family of Amphitryon.* He quotes *Ol.* ii. 22,—ὅταν Θεοῦ μῶρα πέμπη ἀνεκὰς ὄλβον ὑψηλόν. *Pyth.* v. 51,—ὁ Βάπτου δ' ἔπεται παλαιῶς ὄλβος. *Pyth.* iii. 105,—ὄλβος οὐκ ἐς μακρὸν ἀνδρῶν ἔρχεται. The alteration is certainly elegant.

14. *After he had beaten the Teleboæ.* Alcmena refused to marry Amphitryon, unless he defeated the Teleboæ, and revenged the death of her brothers, who had all, except Licymnius, been killed by them.

The Teleboæ, otherwise called Taphians, were a Mycenean colony, founded by Taphius; called Teleboæ, because 'they came from a distance.'

- 'In faciem versus Amphitryonis Jupiter,  
'Dum bellum gereret cum Telebois hostibus,  
'Alcmenam uxorem cepit usurariam.'

*Argum. Plaut. Amphitr.*

18. The Scholiast on this verse says,—λέγει μητέρα τελείαν τὴν Ἥραν καὶ Αἴσχυλος

Ἥρα τελεία, Ζηνὸς εὐναία δάμαρ.

ἔστι γὰρ αὐτὴ γαμηλία καὶ ζυγία. ἔστι δὲ ὁ γάμος τέλος, διὰ τὸ τελειότητα βίου παρασκευάζειν. Æschylus also has, *Eum.* 214,—

Ἥρας τελείας καὶ Διὸς πιστώματα·

and *Agam.* 973,—Ζεῦ, Ζεῦ, τέλειε, τὰς ἐμὰς εὐχὰς τέλει· where the idea of *accomplisher* seems predominant: yet Jupiter was also τέλειος, as a god who presided over marriage. *Hom. Od.* xx. 74,—

κούρησ' αἰτήσουσα τέλος θαλέριοιο γάμοιο.

Hesychius explains the word τέλειοι by οἱ γεγαμηκότες. *Hom. Il.* ii. 701,—καὶ δόμος ἡμιτελής, a house from which the husband is absent.

—βαίνοισ' ἔστι. 'Ego quæ Divûm incedo regina.' *Virg.*

19. τὰ μακρὰ δ' εἴ τις

παπταίνει, βραχὺς ἐξικέσθαι χαλκόπεδον θεῶν ἔδραν.

*Isthm.* vi. 43.

- 'Non mihi si linguæ centum sint, oraque centum,  
'Ferreæ vox, omnes scelerum comprehendere formas,  
'Omnia pœnarum *percurrere* (ἀνηγήσασθαι) nomina possim.'

*Virg. Æn.* vi. 625.

—'Αργεῖον τίμιος. Argos might properly be so called, as being consecrated to Juno.

20. κόρος. *Pyth.* i. 82.

21. ἔγειρε. 'Quondam citharâ tacentem  
'Suscitat musam.' Hor.

22. ἀγών χαλκίος. *Ol.* vii. 83.

23. δᾶμον ὀτρύνει, *bids the people go to witness.*

— βουθυσίαν. The Heræan games at Argos were also called Hecatombæan.

24. Ἀτρεΐδαι τοῦτ' ἔτλησαν εὐφόρος  
οὔτως ἐνεγκεῖν. *Soph. Philoct.* 872.

— λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν. *Ol.* ii. 18.

25. Ἑλλάνα στρατόν. *Pyth.* xi. 49.

— *And going thither with good luck, he gained the crown.* ἐκράτησε governs both στρατόν and στέφανον, though in different senses. Dissen compares *Ol.* i. 88, — ἔλεν δ' Οἰνομάου βίαν παρθένον τε σύνευνον.

26. *He gave the Muses something to plough (i. e. he furnished bards with a subject for song, Pyth. vi. 1;) having thrice gained the victory at the Isthmus. Nem. vi. 40,—*

πόντου τε γέφυρ' ἀκάμαντος.

'The Isthmus' might be regarded either as a bridge bestriding the sea, or as a gate, to shut it out.

28. ἐν Ἀδραστείῳ νόμῳ. This is the reading of Dissen and Böckh, which they translate *according to the law of Adrastus*. Thiersch adopts the same reading, and translates it *nach des Adrastos gesets*. The older reading was νομῶ, *in the domain of Adrastus*. Mr. Donaldson retains νόμῳ, but translates the expression *at Nemea*.

If νόμῳ be retained, I should be disposed to construe it *in the games established by Adrastus*, i. e. the Nemean. I would compare the use of the word τεθμός, which occurs *v.* 33, and *Ol.* vi. 69, — ἑορτάν τε κτίση πλειστόμβροτον τεθμόν τε μέγιστον ἀέθλων. *Ol.* xiii. 40, — ἀμφιάλοισι Ποτειδᾶνος τεθμοῖσιν.

30. *But bringing a daring spirit, he does not decline the glory*



of victory (χάριν,) because he has a disposition that shuns (the requisite) toil. .

31. The present reading of this verse is an emendation of Hermann's: the MS. reading is γνώτ' αἰίδω Θεῶ̄ τε χῶσσις· which violates metre and sense. But the expulsion of the word αἰίδω is objectionable; nor is it allowable to alter Θεαίῳ into Θεαίῳ. Kayser's reading is far better,—

γνώτ' αἰίδω οἱ τε καὶ ὄσσις.

— It is doubtful to what γνώτά refers: it may mean, either, that victory cannot be gained without labour; or, that the glory of victory is sweet; or, that the prize gained at Olympia is the greatest of all prizes.

32. The Scholiast on this verse quotes Sophocles,—

ἤδη γὰρ ἔδρα Ζεῦς ἐν ἐσχάτῳ Θεῶν.

Frag. 759. Dindorf.

Altered by Brunck to ἔχει γὰρ ἔδραν.

Ol. i. 113,—τὸ δ' ἔσχατον κορυφῶται βασιλεῦσι.

33. ἀμβολάξαν, as it were a prelude to future victories. ἐν τελεταῖς, at the Panathenæa.

35. Oil in an earthen jar; literally, the fruit of the olive in earth baked by fire. An earthen jar filled with oil, taken from the μορίαί, or sacred olive plantations, was the prize at the Panathenæic contests. (I know not what authority Mr. Donaldson has for saying it was an olive bough, placed in a jar.) Several of these jars exist: they have on one side the figure of Minerva, and on the other the various contests and games, of which they were the prizes. This will explain ἀγγίων ἱρκισιν παμποικίλοις.

36. Came to the brave people of Juno (i. e. was brought as a prize to Argos,) in variegated enclosures of vessels (i. e. contained in coloured jars.)

37. Kuhner (Gramm. § 559.) says, that ἔπισθαι, as implying, or expressing, motion to a place, may govern an accusative; and he

quotes *Eurip. Med.* 1143,—στέγας γυναικῶν ξὺν τέκνοις ἄμ' ἐσπόμην· where, however, the construction seems clearly to be explained by an ellipse of the preposition εἰς. And Mr. Donaldson accounts for the accusative γένος, in the present passage, in a similar way; but I cannot see that ἔπεται here implies or expresses the idea of *motion*.

Dissen and Böckh explain the expression by understanding εἰς. This explanation, however, is not very intelligible. I would rather understand ἀνά, *throughout the whole line of your maternal ancestry*.

38. εἰάγων τιμά, *the glory of victory in the games.* *Ol.* xiii. 37,—Πυθοῖ δ' ἔχει σταδίου τιμάν. *Ol.* xii. 15,—ἀκλέης τιμὰ κατεφυλλορόησε ποδῶν.

— θαμάκις, *thickly, repeatedly.*

ἀθροίοις ἀνδησάμενοι θαμάκις ἔρνεσιν χαίτας.

*Isthm.* i. 28.

But Böckh and Dissen take the word, in the present passage, to be equivalent to ἄμα. I cannot think them right.

39. *If I were a kinsman of Thrasyclus and Antias (two of the μάρωες of Theseus,) I should not feel ashamed (literally, I should not think fit to veil the light of my eyes) at Argos.* *Nem.* vii. 66.

41. ὄσαις, *with what a number!*

— ἵπποτρόφον. Ἄργος ἐς ἵππόβοτον. *Hom.*

‘*Aptum dicit equis Argos.*’ *Hor.*

The city of Prætus certainly means Argos. But Pindar has not followed the common legend, which represented Prætus as expelled from Argos by his brother Acrisius, and restored by the aid of the Lycian Iöbates, whose daughter he married, to *Tiryns*, not to Argos.

42. Κορίνθου ἐν μυχοῖς, *in the recess in which Corinth stands; i. e. at the Isthmian games.*

— Κλεωναίων. *Nem.* iv. 17.

43. *Nem.* ix. 51.

— ἐπίβαν, *returned home to Argos.*

44. *Ol.* ix. 97.

45. *It would be impossible to count (literally, to examine) the vast quantity of brazen prizes; to count them (would be a work) of longer leisure (than I have got.)*

47. The Scholiast on *Ol.* vii. 83, says,—τελεῖται δὲ ἐν Ἀρκαδίᾳ τὰ Λύκαια, ἀνακείμενα τῷ Λυκαίῳ Διῷ. — πολλοὶ δ' ἄγονται ἀγῶνες ἐν Ἀρκαδίᾳ, Λύκαια, Κόρεια, Ἀλεαῖα, Ἐρμιαία.

— Of Cleitor, and the games instituted by him, Pausanias, viii. 21, speaks thus:—τῇ δὲ Κλειτορίων πόλει τὸ μὲν ὄνομα ἀπὸ τοῦ παιδὸς ἐτέθη τοῦ Ἀζᾶνος. — Κλειτορίοις δὲ ἱερὰ τὰ ἐπιφανέστατα Δήμητρος. It is probable that the Cleitorian games were the same as the Κόρεια; the worship of Ceres being often united with that of Proserpine.

— The games at Tegea were consecrated to Minerva, Ἀλία.

48. Böckh unreasonably wishes to make πᾶρ Διός dependent on ἐρόμφ, on the ground that to understand τεμένει, or a similar word, is too familiar and prosaic a mode of expression.

49. *Considering that the Dioscuri were guests of Pamphaes, (an ancestor of Theseus,) it is no marvel that it is natural, &c.*

52. ταμίαι, *tutelar deities; i. e. the Dioscuri.*

53. Ἐρμῆν, ὅς ἀγῶνας ἔχει μοῖραν τ' ἀέθλων  
Ἀρκαδίαν τ' εὐάνορα τιμῶ. *Ol.* vi. 79.

Ἵορνυγίας,

τῶν Ἱέρων καθαρῶ σκάπτῳ διέπων. *Ol.* vi. 93.

— θάλειαν μοῖραν ἀέθλων, *victories.*

55. Ἰ Si fratrem Pollux alternâ morte redemit,  
Ἰ Itque reditque viam toties.' *Virg. Æn.* vi. 121.

Κάστορά θ' ἰππόδαμον καὶ πύξ ἀγαθὸν Πολυδεύεα,  
 τοὺς ἄμφω ζῶνους κατέχει φυσίζοος αἴα.  
 οἳ καὶ νέρθεν γῆς τιμὴν πρὸς Ζηνὸς ἔχοντες  
 ἄλλοτε μὲν ζῶουσ' ἑτερήμεροι, ἄλλοτε δ' αὐτε  
 τεθνᾶσιν· τιμὴν δὲ λελόγγασιν Ἴσα θεοῖσιν.

*Hom. Od. xi. 300.*

They were never separated; but Pollux, who was immortal, consented to die every other day, on condition that Castor accompanied him, in life and death. The myth of the Dioscuri is treated by Mr. Keightley, with his usual fulness and learning, *Mythology*, p. 430.

56. Θεράπνης δὲ οὐ πόρρω Φοιβαῖον [Ἐφηβιαῖον, *ed. Facii*] καλούμενόν ἐστιν, ἐν δὲ αὐτῷ Διοσκούρων ναός. *Paus. iii. 20.*

— γνάλοισ, *sepulchre*. Possibly the tomb was in the temple.

57. *Since he preferred (ἐίλετο) this mode of existence to being perfectly a god.*

τοῦ λφόνος δαίμονος εἶλον τὸ κάκιον ἐλεῖν.

*Soph. Philoct. 1100.*

60. *πως, for whatever reason.* Pindar speaks as if he was not certain that the Dioscuri brought destruction on themselves by carrying off the cattle of the Apharetidæ. The story is given at length by Apollodorus, *lib. iii. ch. ii.*

61. πεδανγάζων, *i. e.* μετανγάζων, *looking out for them. ἡμέρους ἐνεδρεύοντας, in ambush.*

64. *They quickly attempted a monstrous deed; i. e.* they killed Castor.

μάλα γὰρ μέγα μήσατο ἔργον. *Hom. Od. iii. 261.*

66. πατρώϊω, *i. e.* of Aphareus. ἄγαλμ' Ἀΐδα, *an ornament of Pluto.* This must have been a monumental pillar.

68. ἔφλασαν, *broke*; Ionic form of ἔθλασαν; as φήρ, [Lat. '*fera*'] Dor. for θήρ; φλίβω in Homer, for θλίβω.

71. πλάξε, *hurled*.

κονισάλω, ὃν ῥα δι' αὐτῶν  
οὐρανὸν ἐς πολύχαλκον ἐπέπληγον πόδες ἵππων.

*Hom. Il. v. 504.*

72. ἔρημοι, *with none to mourn for them*—having no funeral rites.

— *For a contest with the gods is dangerous for men to encounter.*

νεῖκος δὲ κρεισσόνων ἀποθέσθ' ἄπορον. *Ol. xi. 39.*

74. *Convulsively trembling in his breath; i. e. struggling with the death-ruckle in his throat.*

75. τέγγων, 'destillans.' *Soph. Trach. 847,—*

ἧ που ἀδινῶν χλωρὰν  
τέγγει δακρύων ἄχραν.

*Soph. Ed Tyr. 1279,—*ἄμβρος χαλάζης αἵματοῦς ἐτέγγετο.

— οἱ δ' εἰς ἄστυ ἔλων οἰμωγῇ τε στοναχῇ τε' *i. e. σὺν οἰμωγῇ.*  
*Hom. Il. xxiv. 696.*

οἱ δ' ἄρ ὁμῶς αἰόντες ἐφοίτων ἄλλοθεν ἄλλος  
μυχμῶ τε στοναχῇ τε. *Od. xxiv. 415.*

76. λύσις, *end. ἐπίτειλον, decree.*

νόστον αἶδε  
λυγρόν, ὃν ἐκ Τροίης ἐπετείλατο Παλλὰς Ἀθήνη.

*Hom. Od. i. 327.*

78. *All honour is lost to him who is deprived of his friend.*

καὶ φίλων τηρωμένη  
δούλη καθέστηκε. *Eurip. Hel. 274.*

— 'Diffugiunt, cadis  
'Cum fæce siccatis, amici  
'Ferre jugum pariter dolosi.' *Hor.*

80. τόνδε, *Castor*. πόσις, *her husband Tyndareus*. ἔπειτα, *after your conception*.

84. This verse, as printed in the text, violates the metre; nor can ἐθέλεις govern Οὐλυμπον in the sense of *to wish for*.

Benedict conjectures αὐτὸς Οὐλυμπον θέλεις οἰκεῖν ἐμοὶ σύν τ'. This is approved by Hermann. Böckh denies that Pindar ever used the word θέλειν, and reads, αὐτὸς Οὐλυμπον ἐθέλεις ναίειν ἐμοὶ σύν τ'. The Scholiast has these words on the passage:—ἀλλ' ὅμως τούτων ἀμφοτέρων σοι τὴν κρίσιν καὶ τὴν ἀρεσιν ἐπιδίδωμι· εἰ μὲν γὰρ τὸν θάνατον ἐκφυγῶν καὶ τὸ γῆρας τὸ ὀδυνηρὸν, αὐτὸς βούλει τὸν οὐρανὸν οἰκεῖν σὺν ἐμοὶ καὶ Ἀθηνᾶ καὶ Ἄρει, ἔστι σοι τούτων μερίς· εἰ δὲ ὑπὲρ τοῦ ἀδελφοῦ Καστορος διαμάχη, πάντων δὲ τῶν καλῶν βούλει αὐτῷ ἀπομερίσασθαι τὸ ἴσον, τὸ μὲν ἡμισυ τοῦ χρόνου ἕξεις ὑπὸ τὴν γῆν διατριβῶν, τὸ δὲ ἡμισυ ἐν τῷ οὐρανῷ καὶ τοῖς τιμίοις τῶν θεῶν οἴκοις. Kayser is led by the repetition of βούλει in the Scholiast, to think that νοεῖς was repeated by Pindar; and he reads accordingly,—αὐτὸς Οὐλυμπον νοεῖς οἰκεῖν ἐμοὶ σύν τ'. This is certainly the best reading.

85. λάχος, *a rightful inheritance*. μάρασαι, *you contend for an equality of honour*.

89. *Jupiter having thus spoken, Pollux took a decided resolution: (literally, had not two purposes in his mind.)*

τιθέμενος ἄγναμπτον νόον. *Æsch. Prom. Vinct.* 163.

μητρὶ δ' ἐμῇ δίχα θυμὸς ἐνὶ φρεσὶ μερμηρίζει.

*Hom. Od.* xvi. 73.

ὣς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα.

*Hom. Od.* xix. 524.

ἐν δοιῇ δὲ (*we are in doubt*) σαώσεμεν, ἢ ἀπολέσθαι  
νηῆς ἐϋσσέλμους. *Hom. Il.* ix. 230.

90. *Jupiter opened the eye, and (set free) the voice of the warlike Castor.*

## ARGUMENT OF THE ELEVENTH NEMEAN ODE.

---

THIS Ode is written in honour of Aristagoras of Tenedos, and commemorates the inaugural sacrifice (*εἰσιθήρῖα*) upon his entrance into the office of *πρόταυς*.\*

The poet begins by invoking Vesta, the tutelar deity of national council-halls, and entreats her to receive propitiously Aristagoras and his colleagues, on their entrance into office; for they are pious and good rulers of the state; at the same time the rights of hospitality are observed by them. May Aristagoras pass happily through his year of office! (1—10.) Pindar then praises the personal beauty, and palæstic glory of Aristagoras:—but a man, enjoying so many blessings, ought to remember that he is but mortal; (11—16.)

His fellow-citizens, as well as the bard, ought to praise a man, who has gained sixteen victories, at the games of the neighbouring states, in wrestling and the pancratium. Had not his parents been so unreasonably diffident of the ability of Aristagoras, that they hindered him from contending at the Pythian and Olympian games, he would undoubtedly have gained prizes there too; but conceit hinders some men, and timidity others, from gaining what they might; (17—32.) It was natural to suppose that Aristagoras would be a great athlete, considering he was descended from Periander the Spartan, who joined the Æolians, and came as a colonist to Tenedos. It is true that distinction does not attend a family through every generation, in an equal degree; but the dispensation of providence, in this matter, is similar to that which we observe in the productions

\* The student should by all means consult *Müller's Dorians*, book iii. ch. 8. sect. 3, 4, on the nature of the office of *πρόταυς*; particularly that he may learn the peculiar meaning of the term, when it is applied to Athens.

of the earth ; for trees and fields are not always equally productive ; (33—43.)

The poet concludes by reminding Aristagoras that future events are inscrutable to men ; that though ambition conceive gigantic designs, it is folly to aim at what is unattainable ; (*ad fin.*) It is probable that in these last verses Pindar intends to warn Aristagoras against aiming at tyrannical power in Tenedos.



## NOTES ON THE ELEVENTH NEMEAN ODE.

---

1. Ῥεῖα δ' ὑποδμηθεῖσα Κρόνῳ τέκε φαίδιμα τέκνα,  
Ἔστίην, Δήμητρα, καὶ Ἥρην χρυσοπέδιλον, κ. τ. λ.

*Hes. Theog.* 453.

Vesta naturally had the guardianship of Town-halls; for as the house of each family was its home, so the *πρυτανεῖον* of every state or city was the common home of its members. Her statue was generally placed in this building. She was represented with a sceptre in her hand, which will explain *σκάπτῳ*, in *v.* 4.

4. By *ἐταίρους* we must understand the colleagues of the *πρύτανις* in the *βουλή*, of which he was the head.

5. *ὀρθάν, safe. πρῶταν, in preference to other gods.*

8. The members of the *βουλή* dined together daily in the *πρυτανεῖον*; foreign ambassadors, and fellow-citizens of high distinction, were entertained there.

— *ἀσκεῖται, is honoured. Ol. viii. 22.*

10. I have adopted Dissen's conjectural emendation of *περᾶσαι νιν*, instead of *περάσαι σύν*. Kayser proposed *περάσαι τ' ἐν*. It seems scarcely credible that Pindar should say *σὺν δόξῃ—σὺν ἀτρώτῳ καρδίῃ*.

— *ἀτρώτῳ καρδίῃ, with an unwounded heart; i. e. without experiencing any calamity.*

12. The Scholiast is clearly wrong in taking the word Ἄρρημιαν to be a proper name—either the brother or sister of Arcesilas. But he is right probably in his interpretation of the word *σύγγονον, sister*. Kayser thinks that *ἀρρημιαν* is the right reading;—*I praise*

*his stature and accompanying*—literally, *sister*—*soundness of body*. αινέω, which may be understood in μακαρίζω, must be supplied before θαητόν.

15. *Let him remember that he encompasses limbs that are perishable, and that at last he will be clad in a coat of earth; i. e. will die.* καὶ κείσθαι πολλὴν γαῖαν ἐφессάμενον. *Theogn.* 420.

17. αινεῖσθαι, *for him to be praised.* δαιδαλθέντα μελιζέμεν, *that I should honour him in song.*

19. νῆκαι ἐκ περικτιόνων, *victories gained from the neighbouring states.* Dissen remarks that περικτιόνες means simply *neighbouring states*: whereas ἀμφικτιόνες means *neighbouring states united by some common bond of confederation.* Hence the term Ἀμφικτυονία, and ‘*Amphictyonic council.*’

20. πάτραν εὐώνυμον, *the fortunate clan of the Pisandridæ.*

21. *The too timid hopes of his parents hindered him from trying.* Dissen and other scholars maintain, that the omission of the particle μή after words signifying to forbid, hinder, refuse, &c. qualifies the negative force of the verb; it is, however, difficult to believe that this difference was exactly observed.

ὄν θανεῖν ἐρρύσάμην. *Eurip. Alc.* 2.

σπονδαῖς πεποιθώς, αἶ σε σώζουσιν θανεῖν.

*Eurip. Phæn.* 600.

ἦν με κωλύση θανεῖν. *Eurip. Androm.* 44.

θανεῖν ἐρύκει μ'. *Eurip. Herc. Fur.* 317;

are all instances of the omitted particle, produced by Monk.

24. Ὀρκος meant, properly and primarily, *a restraining power*, from ἔρκος. So used by Homer,—

καὶ τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅστε μέγιστος  
ὄρκος δεινότατός τε πέλει μακάρεσσι θεοῖσι. *Il.* xv. 38.

Thence it came to signify *the witness of an oath; the avenger of perjury*: so used by *Hesiod.* *Theog.* 231,—

"Ορκον θ' ὅς δὴ πλεῖστον ἐπιχθονίους ἀνθρώπους  
πημαίνει, ὅτε κέν τις ἐκὼν ἐπίορκον ὁμόσση.

It is in this sense that Pindar here uses it.

24. ἐμὰν δόξαν, *in my judgment*. ἐξιέναι, γνώμην ἐμὴν, μέλλει.  
*Aristoph. Pac.* 232.

— Dissen takes παρὰ Κασταλία to be dependent on μολών,—*If he had gone to Castalia; i. e. to the Pythian games*. I would rather construe it,—*At Castalia, if he had gone there*.

26. ἐνόστησε. *Pyth.* viii. 83.

27. κωμάσαις, *after having celebrated in a victorious procession*. πορφυρέοις means *beautiful*, used much in the same way as χρυσεός, *Ol.* x. 13.

29. *But empty-headed conceit hinders some men from gaining victories; (literally, throws them out of good things :) whereas, on the contrary, a want of just confidence in themselves (literally, a spirit lacking bravery) dragging others back by the hand, hinders them, because they distrust their strength too much, from obtaining (literally, makes him who blames his strength excessively miss) those honours (which he might have made) his own.*

33. *Yet it were easy to understand by conjecture the ancient Spartan blood of Pisander: (i. e. to understand that Aristagoras, being a descendant of Pisander, would be a brave athlete;) for he came hither (i. e. to Tenedos) from Amyclæ, leading a brazen-armed army of Æolians, in conjunction with Orestes: and (to understand) the blood derived from his maternal ancestor (Melanippus), which was united with that of Pisander at the stream of the Ismenus. He means that Pisander, paternal ancestor of Aristagoras, married one of the Melanippidæ in Bœotia. The words from Ἀμύκλαθεν to ἀγάγων must be taken in a parenthesis. Pisander was one of the Achæans, driven out of Sparta by the return of the Heracleids. He took refuge in Amyclæ, from which he migrated to Tenedos, having joined the Æolians in Bœotia, whence the migration was called the Æolian.*

‘This,’ says Thirlwall, (*Hist. of Gr. ch.* xii.) ‘has generally been considered as the first of the great movements produced by the irruption of the Æolians into Bœotia, and of the Dorians into Peloponnesus. Achæans, driven from their homes, and seeking new seats in the East, are believed to have been joined in Bœotia, through which they were passing to their place of embarkation, by a part both of the ancient inhabitants of Bœotia, and of their Æolian conquerors. The latter seem to have been predominant, not in numbers, probably, but in influence; for from them the migration is said to have been called the Bœotian, as well as the Æolian.’

33. τὰ γὰρ πρὶν οὐκ εὐγνωστα συμβαλοῦσ' ἔχω.

*Eurip. Orest.* 1394.

τοῦναρ δ' ὦδε συμβάλλω τόδε. *Eurip. Iph. Taur.* 55.

38. ἀμφέρονται, *raise up. ἀλλασσόμεναι, id. q. ἐν ἀμείβοντι, uncertainly—not in regular succession. Nem. vi. 9.*

40. ἐθέλει, *i. e. φιλέει, are wont. ἀγαθῶν μεστοὶ ὅποσα ἡ γῆ φύειν ἐθέλει. Xen. Œcon. iv. 13.*

— περόδοις. *Ol. vi. 38. πλούτῳ ἴσον, in equal abundance.*

42. ἄγει, *rules. Soph. Œd. Colon. 253,—*

οὐ γὰρ ἴδοις ἂν ἀθρῶν βροτόν,

ὅστις ἂν, εἰ θεὸς ἄγοι, ἐκφυγεῖν δύναιτο.

Where Reisig observes, that ἄγειν is particularly used to signify the supreme power of the gods; as again, *Soph. Œd. Col. 997,—*

τοιαῦτα μέντοι καὶτὸς εἰσέβην κακά,

Θεῶν ἀγόντων.

43. *With regard to the decrees of Jupiter, no sure sign is given to man, (by which he may foreknow them.) Ol. xii. 7.*

‘Prudens futuri temporis exitum

‘Caliginosâ nocte premit deus, &c. *Hor.*

44. *Yet nevertheless we venture upon noble enterprises; and eagerly desiring to accomplish many things, (enter on the pursuit of them.)*

Dissen quotes Plato, *Phædr.* 252, for a similar use of ἐμβαίνειν;—  
 εἰν οὖν μὴ πρότερον ἐμβειβῶσι τῷ ἐπιτηδεύματι, *unless they have  
 previously been employed in the study.* Plato immediately after  
 uses the words μετέρχεσθαι, and ἰχνεύειν, in reference to the same  
 study; the image contained in each of the three words is taken from  
 hunting. The meaning of the expression in Pindar, though not the  
 sense of this particular word, is expressed by Horace's

'Quid brevi fortes jaculamur ævo

'Multa?'

44. ἅ τὰν μεγαλοροῖαν βροτῶν (men of lofty ambition)  
 Νεμέσεως ἀφαιρεῖ καὶ Ταρτάρου.

*Mesomedis Hym. in Nemesin, extr.*

45. *For the ambition of man is boundless; (literally, the limbs are  
 fettered with immoderate hope.) Ambition subdues and enslaves  
 the whole man.*

46. *But the course of future events cannot be foreknown; (lite-  
 rally, the streams (of futurity) lie away from human foresight). Ol.  
 ii. 33.*

48. *To aim at unattainable objects is excessive madness; (literally,  
 the madness of vehement desires, not to be obtained, is very violent.)*

---

*Extract from "Smith's Dictionary of Greek and Roman  
 Antiquities;" Article, "Nemean Games."*

"NEMEAN GAMES, (νίμεα, νεμεῖα, or νεμαῖα,) one of the four  
 great national festivals of the Greeks. It was held at Nemea, a  
 place near Cleonæ in Argolis. The various legends respecting its  
 origin are related in the arguments of the Scholiasts to the Nemea  
 of Pindar, with which may be compared Pausanias and Apollo-  
 dorus. All these legends, however, agree in stating, that the Nemea  
 were originally instituted by the Seven against Thebes, in com-

memoration of the death of Opheltes, afterwards called Archemorus. When the Seven arrived at Nemea, and were very thirsty, they met Hypsipyle, who was carrying Opheltes, the child of the priest of Zeus and of Eurydice. While she showed to the heroes the way to the nearest well, she left the child behind, lying in a meadow, which during her absence was killed by a dragon. When the Seven, on their return, saw the accident, they slew the dragon, and instituted funeral games (*ἀγῶν ἐπιτάφιος*) to be held every third year (*τριετηρικός*). Other legends attribute the institution of the Nemean games to Heracles, after he had slain the Nemean lion; but the more genuine tradition was, that he had either revived the ancient games, or at least introduced the alteration by which they were from this time celebrated in honour of Zeus. That Zeus was the god in honour of whom the games were afterwards celebrated, is stated by Pindar. The games were at first of a warlike character, and only warriors and their sons were allowed to take part in them; subsequently, however, they were thrown open to all the Greeks (*δημοτικὸν πλῆθος συνέδραμε.*) The games took place in a grove between Cleonæ and Phlius. The various games, according to the enumeration of Apollodorus, were, horse-racing, running in armour in the stadium, wrestling, chariot-racing and discus, boxing, throwing the spear, and shooting with the bow, to which we may add musical contests. The Scholiasts on Pindar describe the *agon* very imperfectly as *ἰππικός* and *γυμνικός*. The prize given to the victors was at first a chaplet of olive-branches, but afterwards a chaplet of green parsley. When this alteration was introduced is not certain, though it may be inferred from an expression of Pindar, who calls the parsley (*σέλινον*) the *βοτάνα λεόντος*, that the new prize was believed to have been introduced by Heracles. The presidency at these games, and the management of them, belonged at different times to Cleonæ, Corinth, and Argos, and from the first of these places they are sometimes called *ἀγῶν Κλεώναιος*. The judges who awarded the prizes were dressed in black robes, and an instance of their justice, when the Argives presided, is recorded by Pausanias.

“Respecting the time at which the Nemean games were held, the Scholiast on Pindar merely states that they were held on the 12th of

the month of Panemus, though in another passage he makes a statement which upsets this assertion. Pausanias speaks of winter Nemea, and manifestly distinguishes them from others which were held in summer. It seems that for a time the celebration of the Nemea was neglected, and that they were revived in Ol. 53. 2, from which time Eusebius dates the first Nemead. Henceforth it is certain they were for a long time celebrated regularly twice in every Olympiad, *viz.* at the commencement of every second Olympic year, in the winter, and soon after the commencement of every fourth Olympic year, in the summer. About the time of the battle of Marathon, it became customary in Argolis to reckon according to Nemeads.

“In 208 B.C. Philip of Macedonia was honoured by the Argives with the presidency of the Nemean games, and Quinctius Flaminius proclaimed at the Nemea the freedom of the Argives. The emperor Hadrian restored the horse-racing of boys at the Nemea, which had fallen into disuse. But after his time they do not seem to have been much longer celebrated, as they are no longer mentioned by any of the writers of the subsequent period.”





## ARGUMENT OF THE FIRST ISTHMIAN ODE.

---

HERODOTUS, a Theban, gained a victory in the chariot-race at the Isthmian games. Pindar begins by saying, that he had promised the inhabitants of Ceos to write an ode for them in honour of Apollo; but that Thebes, 'with the golden shield,' requires his first care and thought. He must commemorate the Isthmian games, which have given six victories to Thebans. Thebes, too, was the birth-place of Hercules, whose fame was known to the ends of the habitable globe; (1—13.) He then addresses himself to the praise of Herodotus, who drove his own chariot, and wishes to sing of him in such a song as would befit Castor the Lacedæmonian, or Iölaus the Theban, who gained all manner of prizes, in every department of palæstic art; (14—31.) Once more he returns to his proper subject, and sings of Onchestus and Orchomenus, where Asopodorus, the father of Herodotus, was received, after having been driven out of Thebes by civil commotion: but the cloud of misfortune has now passed away, and the family shines forth again in its proper lustre. And 'sweet are the uses of adversity,' for it teaches a man wisdom; (32—40.)

He who spares neither trouble nor expense in the pursuit of glory, deserves the liberal panegyric of the poet. The Muse, in commemorating such a man's individual prowess, in fact confers honour on his country. Money is the vile reward of the vile,—of the ploughman, the shepherd, or the fisher; but the praise of his fellow-citizens and strangers is the glorious reward of the brave, whether in the field of battle, or the palæstra; (41—51.) Neptune, Hercules, Iölaus, Orchomenus, Eleusis, Eubœa, Phylace, all demand the song; for Herodotus has gained victories at the Isthmian, Heracleian, and other games. The necessary limits of an ode hinder an enumeration of all his achievements; (52—62.) There are many things better left unsaid; for envy is always on the look out. Let not Herodotus

fear what malice may say about his extravagant expenditure in the pursuit of glory : let him go on : may he be celebrated by the Muses ! may he add a Pythian and Olympic victory to those he has already gained ! As for the miser, who hoards his money at home, and sneeringly laughs at the liberal, let him understand, that as he lives without glory, so he will die without honour ; (*ad fin.*)

Dissen ingeniously and probably conjectures, that this Ode was written some short time before the battles of Tanagra and Æno-phyta, OL. 80, B. C. 457 ; when the Lacedæmonians joined the Thebans, with the object of destroying the Athenian influence in Bœotia. Thus the conjunction of Castor the Lacedæmonian, and Iölaus the Theban ; and several allusions to war—*χρύσασπι* (*v.* 1), *πολεμίζον* (*v.* 50)—are accounted for.

## NOTES ON THE FIRST ISTHMIAN ODE.

---

1. Εὐάρματε, χρυσοχίτων, ἱερώτατον ἄγαλμα, Θήβᾳ.

*Fragm. Pind. 104.*

There was a statue of Thebe at Thebes; it had a golden shield.

— *I will regard your work superior to (my present) occupation.*

‘Posthabui tamen illorum mea seria ludo.’ *Virg. Ecl. vii. 17.*

οὐκ ἂν οἶει με κατὰ Πίνδαρον καὶ ἀσχολίας ὑπέρτερον πρᾶγμα ποιήσασθαι τὸ τείν τε καὶ Λυσίου διατριβὴν ἀκοῦσαι; *Plato, Phædr. 227.*

3. ἀλλ’ οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν. *Eurip. Med. 532; I will judge.*

— Δήλου ἀπὸ κραναῆς ἦκεν βέλος. *Orph. Argon. 1365.*

Pindar was engaged in writing a Pæan for the people of Ceos: why then does he pray that *Delos* may not be angry with him, for neglecting his work? Probably because *Delos* was the birth-place of *Apollo*, and therefore specially concerned in the honour of that god.

4. Böckh, and others, translate ἐν ᾗ κέχουμαι, *on which I am occupied*; but Professor Scholefield rightly interprets the expression, *on which my affections are poured forth.*

6. Ὡ’ πολλωνιάς, *land of Apollo.* *Ovid. Met. xiii. 631.*

‘Intrat Apollineam sociis comitantibus urbem,’ [*i. e. Delos*]

— *By the aid of the gods I will accomplish (literally, I will join an end of) both hymns.*

ἄρμα δ’ ὀτρύνει Χρομίου Νιμία θ’ ἔργμασιν  
νικαφόροις ἐγκώμιον ζεύξαι μίλος. *Nem. i. 7.*

Where, however, the word ζεῦξαι is more easily understood, because it is preceded by ἄρμα.

6. Χαρίτων. *Pyth.* xi. 12. *Ol.* xiii. 19.

7. ἀκειρεκόμαν. *Pyth.* iii. 14.

— χορεύων, *celebrating you with the dance and song.*

Θυιάσιν αἶ σε μαινόμεναι πάννουχοι  
χορεύουσι, τὸν ταμίαν Ἰακχον. *Soph. Antig.* 1152.

11. The six victories, which the Isthmus gave to different Thebans, were probably all gained on the same occasion.

13. Geryon dwelt in Erytheia, an island of the Atlantic. When, therefore, Pindar says that 'his dogs dreaded Hercules,' it means that the renown of Hercules extended to the limits of the known world. Apollodorus, *lib.* ii. *ch.* 5, says of Geryon, — εἶχε δὲ φοινικᾶς βόας, ὧν ἦν βουκόλος Εὐρυτίων· φύλαξ δὲ Ὀρθρος ὁ κύων δικέφαλος ἐξ Ἐχίδνης καὶ Τυφῶνος γεγεννημένος. Böckh and Dissen do not think that Pindar means 'this two-headed dog,' by the plural noun κύνες. I cannot, however, see any difficulty in giving such an interpretation to the word.

14. *But I praising the chariot of Herodotus, (literally, making the reward for Herodotus, for his chariot.)*

— Ἡροδότῳ ἄρματι. *Pyth.* vii. 2.

15. τε is the apodosis to μέν, in *v.* 14.

16. Καστορείῳ ὕμνῳ. *Pyth.* ii. 69.

— ἐναρμόξαι, *to enrol you, (literally, fit you to.)*

εἰ δὲ λίην πολέες σε περιτροχώσιν αἰοδαί,  
ποίη ἐνιπλέξω σε; *Callim. Hym. in Del.* 28.

18. *They tried various sorts of exercise in the games.*

21. γεύόμενοι, *tasting the sweets of.*

τὸ δ' ἐμὸν οἶκ ἄτερ Διακιδᾶν κέαρ ὕμνων  
γεύεται. *Isthm.* iv. 19.

22. *Their palæstric excellence shines forth brightly.*

23. Πυθοῖ τε γυμνὸν ἐπὶ στάδιον καταβάντες. *Pyth.* xi. 49.

Orsippus, a Megarian, was the first who ran naked in the Olympic games; but he appears to have done so accidentally, having dropped his δῖάζωμα in the course. Afterwards it became the established practice to be entirely without clothing in other contests. Thucydides, i. 6, says—τὸ δὲ πάλαι καὶ ἐν τῷ Ὀλυμπιάκῳ ἀγῶνι διαζώματα ἔχοντες οἱ ἀθληταὶ ἠγωνίζοντο, καὶ οὐ πολλὰ ἔτη ἐπειδὴ πέπανται. *Muller's Dorians*, book iv. ch 2, sect. 1, et seq. should by all means be consulted.

— ἀσπιδοδοῦποισιν. *Pyth.* ix. 1.

— ὀπλίταις ὁρόμοις. Lobeck quotes this expression in illustration of *Soph. Ajax*. 1186,—

δορυσσόντων  
μόχθων ἅταν ἐπάγων.

*Æsch. Agam.* 404,—

ἀπίστορας  
κλόνους λογχίμους τε καὶ ναυβάτας ὀπλισμούς.

*Eurip. Elec.* 444,—

μόχθους ἀπιστὰς ἔφερον τευχέων.

24. *And in what a marvellous manner did they throw with the javelin and the stone discus, hurling them from their hands.*

Kayser wishes to read αἰχμάς, and λιθίνους ὀπότε αὐτῶν δίσκους ἔεν because Pindar does not use a dative case after ἔεναι but he has that construction with words of a similar sense:—

μάκος δ' Ἐνικεύς ἔδεικε πέτρῃ. *Ol.* xi. 72.

πολλῶν ἐπέβαν καιρὸν οὐ ψεύδει βάλων. *Nem.* i. 18.

ὁ μὲν ἔγχεϊ ὀξυόεντι

ἔεν' ἀκοντίσσαι, ὁ δ' ἀπὸ νευρήφιν οἰστῶ. *Hom. Il.* xiii. 584.

The construction is οἷα ἔεν αἰχμαῖς, καὶ (οἷα ἔεν) ὀπότε (ἔεν) ἐν δίσκοις. Dissen needlessly understands ἀριτὴ αὐτῶν ἔλαμψε after οἷα; but he illustrates ἐν δίσκοις ἔεν very happily out of Xenophon, *Mem.* III. ix. 2,—φάνερὸν δ' ὅτι καὶ Λακκιδαιμόνι οὐτ' ἂν Οραζῖν

ἐν πέλταις καὶ ἀκοντίοις, οὔτε Σκύθαις ἐν τόξοις ἐθέλοιεν ἂν διαγωνίζεσθαι.

26. There were not distinct prizes in Pindar's time, as there had been of old, for hurling the discus and the javelin: they formed only part of the πένταθλον. Pindar uses the form πεντάθλιον, in this passage, and at *Pyth.* viii. 66.

27. *But a separate prize was proposed for each contest.*

Δόρυκλος δ' ἔφερε πυγμαῖς τέλος· *the prize.* *Ol.* xi. 67.

τάδ' ἄεθλα δεδεγμένα κεῖτ' ἐν ἀγῶνι. *Hom. Il.* xxiii. 273.

28. θαμάκις. *Nem.* x. 38.

32. χαίρετε, *farewell!* (for I am going to treat of other matters.)

33. Onchestus was a city, at which there were games, and a temple dedicated to Neptune: it stood on the banks (ἄϊόνεσσι) of the lake Copais.

αὐτὰρ Ἀπόλλων

᾽Ογχηστόνδ' ἀφίκανε κῶν πολυήρατον ἄλσος

ἀγνὸν ἐπισφαράγου Γαιήχου. *Hom. Hymn. in Merc.* 185.

᾽Ογχηστόν θ' ἱερόν, Ποσιδήϊον ἀγλαὸν ἄλσος. *Il.* ii. 506.

The peculiar sort of chariot-race celebrated at Onchestus is described in the Homeric hymn to the Pythian Apollo, *v.* 53, *et seq.*

— περιστέλλων αἰοιδάν, *gracefully composing an ode.*

36. ἐρειδόμενον, *sore pressed.* *Ol.* ix. 31.

By the shipwreck, which so distressed him, is meant civil discord, which drove him out of Thebes.

39. *But the good fortune that was born with him restored him to his ancient prosperity.*

ὥς κ' ἐμὲ τὸν δύστηνον ἐμῆς ἐπιβήσετε πάτρης.

*Hom. Od.* vii. 223.

In the word εὐαμερίαίς, which properly means *fine weather*, the image taken from a storm at sea is continued.

40. *But he that has suffered adversity, amongst other things (καὶ) learns prudence.*

41. *If a man (τις, subaud.) applies himself with all his heart to the pursuit of glory.* Such is the interpretation of this verse, according to Böckh and Dissen; and Mr. Donaldson says, that the interpretation is “undoubtedly” right. There is no difficulty in understanding τις, *vid. Matthiæ’s Grammar*, § 294. 2;\* but surely κατάκειται, with a dative case, cannot signify *to attend to*; nor is it easy to believe, that πᾶσαν ὀργάν can mean *with all one’s mind*. Kayser proposes

εἰ δ’ ἀρετὰ κατάκειται πᾶσιν ὀργᾶν,

*since the reward of excellence is proposed to all, that they may strive to obtain it.* Pindar, it is true, does not use the verb ὀργᾶν, but it is used by other writers; *e. g. Æsch. Choeph.* 454,—τὰ δ’ αὐτὸς ὀργᾶ μαθεῖν. Hesychius explains ὀργᾶν by ἐπιθυμεῖν, and illustrates this sense of the word by telling a story of Herodotus, who, upon seeing Thucydides cry, under the influence of some divine power (ὑπὸ ἐνθουσιασμοῦ τινος), exclaimed, ‘μακαρίζω σε, Ὀλορε, τῆς ἐντεκνίας: ὁ γὰρ σοὺς υἱὸς ὀργῶσαν ἔχει τὴν ψυχὴν πρὸς τὰ μαθήματα.’ Kayser’s emendation is certainly ingenious; though the sense thereby gained for the verse does not suit the whole passage so well. I am much disposed to think the three last words in the line corrupt.

43. *It is right to bestow a magnificent eulogy on those who have gained it (νιν, i. e. ἀρετά, the prize of excellence,) liberally (μὴ φθονεραῖσι γνώμαις.)*

If τις be understood before κατάκειται, the change of number in εὐρόντεσσιν is very awkward.

\* Matthiæ, and Hermann (in his notes to Viger, p. 596. Glasg. 1813) quote Soph. *Æd. Tyr.* 314, as illustrating this ellipse of τις.—

ἄνδρα δ’ ὠφελίῳ ἀφ’ ὧν  
ἔχοι τι καὶ δύναιτο κάλλιστος πόνων.

But Hermann, in his edition of the play, properly admits that ἄνηρ is the subject of ἔχοι.

43. ἄνδρα τε πύξ ἀρετᾶν εὐρόντα. *Ol.* vii. 89.

— κόμπον. *Nem.* viii. 49. 45. σοφῶ. *Ol.* i. 9.

46. *By uttering a panegyric (on a victor in the games,) to raise a monument to the public honour.* *Ol.* iii. 3.

47. ἐφ' ἔργμασιν, *v.* 26. 49. τέταται, *intent upon.* *Pyth.* xi. 54.

50. ἀμφ' ἀέθλοις, *in games.* γλώσσας ἄωτον, *the glory of praise.*

53. γείτονα. Because Onchestus was near Thebes.

— ἀμειβομένοις, *gratefully repaying.*

τῶ κέν σ' εὖ δώροισιν ἀμειψάμενος ἀπέπεμψεν.

*Hom. Od.* xxiv. 285.

— *To sing of you as the tutelar deity of chariots that run in the course ; (literally, the equestrian benefactor of chariots.)*

56. Μινύα μυχόν· *by the recesses (i. e. valleys) of Minyas, is meant Orchomenus. Minyas was father of Orchomenus. The Scholiast, on v. 11, says that Herodotus was victorious ἐν μὲν Θήβαις Ἰολάεια, ἢ Ἡράκλεια, ἐν δὲ Ὀρχομένῳ Μινύεια, ἐν δὲ Εὐβοίᾳ Βασιλεια, ἐν δὲ Θεσσαλίᾳ Πρωτεσιλάεια, ἐν δὲ Ἰσθμῶ νῦν.*

57. Ἐλενσίνα. *Ol.* ix. 99. Εὐβοίαν. *Ol.* xiii. 112.

58. Phylace was built on the shores of the bay of Pagasæ : near it was some ground consecrated (τέμενος) to Protesilaus, where games were held in his honour. *συμβάλλομαι, I add.*

62. ἀφαιρεῖται ἐξειπεῖν, *hinders me from enumerating.* *Nem.* xi. 22.

63. σεσωπαμένον. *Ol.* xiii. 91.

*Undoubtedly (it often happens, that) that which is suppressed, gains the greater favour.*

Probably Herodotus had exposed himself to invidious remark, by the expense he had incurred in gratifying his desire to excel in the games.



64. ἔμᾱ ποτανὸν ἀμφὶ μαχανᾱ. *Pyth.* viii. 34.

‘*Volito vivus per ora virum.*’ *Enn.*

66. φράξαι χεῖρα, *to fill the hand.* *Ol.* ii. 74.

67. ἔνδον νέμει, *keeps it at home, i. e. doesn't use it.*

‘*Nullus argento color est avaris*

‘*Abdito terris.*’ *Hor.*

δαιμόνιοι, τί δὲ κέρδος ὁ μυρῖος ἔνδοθι χρυσὸς  
κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις.

*Theocr. Id.* xvi. 22.

68. *And attacking others (for their expenditure,) chuckles, (reflecting on his own economy.)*

Thucydides, *lib.* ii. 48, says of the plague,—ἐς δὲ τὴν Ἀθηναίων πόλιν ἔξαπιναίως ἐνέπεσε.

‘*Populus me sibilat : at mihi plaudo*

‘*Ipse domi, simul ac nummos contemplor in arca.*’ *Hor.*

— *Considers not that he pays his soul to Hades without honour ; i. e. that he will die ‘unhonoured and unsung.’*

‘*Debemur morti nos nostraque.*’ *Hor.*

## ARGUMENT OF THE SECOND ISTHMIAN ODE.

---

XENOCRATES was brother of Thero, tyrant of Agrigentum. Each of them gained a victory in the chariot-race, at the games, in the same year; Thero being successful at Olympia, and Xenocrates at the Isthmus; OL. 76; B. C. 476. Thero's victory is celebrated in the second Olympic ode, where the victory of Xenocrates is alluded to, — Ὀλυμπία μὲν γὰρ αὐτὸς γέρας ἔδεκτο, Πυθῶνι δ' ὁμόκλαρον ἐς ἀδελφεὸν Ἴσθμοῖ τε κοινὰ Χάριτες ἄνθεα τεθρίππων δυνωδεκαδρόμων ἄγαγον v. 48. Both are spoken of as dead in this Ode, which is addressed to Thrasybulus, son of Xenocrates. Thero died OL. 76, 4; B. C. 473. His son Thrasydæus succeeded him, but was speedily expelled (*vid. Argument to the twelfth Olympic ode.*) After this a democracy was established at Agrigentum.

Pindar begins by telling Thrasybulus that bards of old were not mercenary, but commemorated the praises of their favourites for love, not money. Now-a-days the Muse tells a different tale, and bids poets remember that "money makes the man;" (1—11.) (This is said by Pindar, no doubt, to excuse his long delay in sending his ode.) Thrasybulus is a wise man, and will understand his meaning: he sings of no mean victory gained at the Isthmus: besides this, Xenocrates was victorious at the Pythian and Panathenaic contests; (12—22.) The heralds, appointed to proclaim the arrival of the time for the celebration of the Olympic games, recognised him as a hospitable friend, and with their sweet voices proclaimed him victor in the sacred grove of Jupiter, where the family of Ænesidamus (father of Thero and Xenocrates) gained immortal honours; (23—32.) It is an easy thing to panegyriize those who are already famous. May I (exclaims Pindar) excel others in poetry, as Xenocrates excelled others in gentleness of disposition, popularity, courtesy, splendour of expense in contesting at the games, in which he main-

tained the true dignity of a Greek! He was sumptuous in his religious festivities; his prodigal hospitality knew no bounds; (33—42.) The poet concludes with desiring Thrasybulus not to be deterred by malignant envy from doing proper honour to his father's memory, nor be ashamed to proclaim that Pindar had written this Ode for him; (*ad fin.*) [This last reflection may reasonably be accounted for, by supposing that the family of Xenocrates was in ill odour at Agrigentum, in consequence of the recent expulsion of Thrasydæus.]

## NOTES ON THE SECOND ISTHMIAN ODE.

---

1. χρυσαμπύκων μελπομενᾶν ἐν ὄρει Μοισᾶν. *Pyth.* iii. 89.

2. δίφρον. *Ol.* ix. 81.

— συναντόμενοι, *taking*; literally, *meeting with*. *Ol.* ii. 96,—  
κόρος οὐ δίκᾳ συναντόμενος.

3. *Readily uttered their sweet songs in praise of boys.*

— ἐτόξευον. *Ol.* ii. 89.

4. *Sweetest maturity, (literally, autumn) that remembers Venus who sits on a gorgeous throne.*

ποικιλόθρον' ἀθάνατ' Ἀφροδίτα,  
παῖ Διὸς δολοπλόκε. *Sapph.* i. 1.\*

5. ὀπώραν. *Nem.* v. 6.

6. The Scholiast on this verse says,—*νῦν, φησὶ, μισθοῦ συντάττουσι τοὺς ἐπινικίους, πρώτου Σιμωνίδου προκαταρξαμένου—οὐ δ' ἐργάτις· ὃ ἐστὶν αἰτοῦσα μισθὸν ἐφ' οἷς ἔπραττεν. ἔνθεν καὶ Καλλιμάχος, —*

‘οὐ γὰρ ἐργάτιν τρέφω  
τὴν Μοῦσαν ὡς ὁ Κεῖος Ὑλλίχου νέπους.’

λέγει δὲ ταῦτα πρὸς Σιμωνίδην, ὡς φιλάργυρον διασύρων τὸν ἄνδρα.

8. ἀργυρωθεῖσαι πρόσωπα, *having their faces silvered*; i. e. *looking mercenary*.

9. *But now (the Muse) bids us observe the saying of the Argive (Aristodemus,) that is so very true (literally, goes close to the paths of truth), ‘Money—money—makes the man!’ and he said this when he had been deserted both (θαμὰ) by money and friends. This Aristodemus was contemporary with the seven wise men.*

\* Bentley reads *ποικιλόφρον*, and he is followed by Gaisford and Blomfield. But are not *ποικιλόφρων* and *δολοπλόκος* too nearly allied in meaning?

9. εἰ δὲ ἔπος Πηληϊάδαο φύλαξεν. *Hom. Il.* xvi. 686.
10. εἰ δὲ νόφ τις ἔχει θνατῶν ἀλαθείας ὀδόν. *Pyth.* iii. 103.
11. ὣς γὰρ δὴ ποτα φαισὶν Ἀριστόδαμον  
 ἐν Σπάρτῃ λόγον οὐκ ἀπάλαμνον εἰπῆν  
 χρήματ' ἀνήρ· πενιχρὸς γὰρ οὐδεὶς  
 πέλετ ἐσλὸς οὐδὲ τίμιος. *Alcæi Fragm.* 28.

'Nil satis est, inquit, quia tanti quantum habeas, sis.' *Hor.*

— λειφθείς, *deserted by.* *Soph. Antig.* 548.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

12. *But since you are a wise man, (I need say no more on this matter; but) I (will) sing of no ignoble victory gained by horses at the Isthmian games.* Kayser objects to taking ἀγνώτα in a passive sense: it is certainly active in *v.* 30, and *Pyth.* ix. 58, — οὐτ' ἀγνώτα θηρῶν. Other writers, however, use it passively. Kayser would construe the words, — 'Since you are a wise man, and understand what I mean, I will sing,' &c.

15. *Sent a chaplet of Dorian (i. e. Isthmian) parsley, to bind on his hair.*

16. The author of the article "Isthmian Games," in "Smith's Dictionary of Antiquities," appears to have overlooked this passage, for he states, "The prize of a victor in the Isthmian games consisted at first of a garland of pine leaves, and afterwards of a wreath of ivy: but in the end the ivy was superseded by a pine-garland." There is the further testimony of Hesychius, — Σελίνου στέφανος, πένθει προσήκων· ἐὰν τοῦτο καὶ ἐν τῷ Ἴσθμικῷ ἀγῶνι στεφάνῳ ἐχρήσαντο αὐτῷ. That a wreath of σέλινον was, at one period, the prize at the Isthmian games, there can be no doubt. The question is, what the σέλινον was? Theophrastus says there were four sorts of it; — σέλινον ἡμερον, our *parsley*; ἰπποσίλινον, what we call *Alexanders*; ἐλειοσέλινον, a species of *celery*; and ὄρειοσέλινον, *mountain parsley*. (Vid. Martyn, *Virg. Georg.* iv. 121.) It is probable that the victor's wreaths at the Nemean and Isthmian games were made of distinct sorts of this plant. The word σέλινον is properly derived from ἰλίσσω, and means *curling*.

It is singular that Pindar should call it "Dorian" parsley; for the Isthmian games appear to have been a *πανήγυρις* of the *Ionians* of Peloponnesus and Attica; and they were dedicated to Neptune, an Ionian god. The Dorians occupied Corinth under Aletes, in their great conquest of Peloponnesus; and this may justify Pindar in this remarkable application of the epithet. It is plain that the Dorian was a powerful name in the age and estimation of the poet. We have seen this exemplified in the case of Ægina, in the eighth Olympic ode; whereas the Ionian name and influence had suffered general depression. Herodotus has a remarkable passage, *lib. i. 143*,—*οἱ μὲν νῦν ἄλλοι Ἴωνες καὶ Ἀθηναῖοι ἔφηνγον τὸ οὖνομα, οὐ βουλόμενοι Ἴωνες κεκληῖσθαι· ἀλλὰ καὶ νῦν φαίνονται μὲν οἱ πολλοὶ αὐτῶν ἐπαισχύνεσθαι τῷ οὐνόματι.*

18. εἶδε. *Ol. vii. 11. ἀγλαίαν. Ol. xiii. 14.* But Kayser wishes to read *εὐφρων ἀναξ*, instead of *εὐροσθένης*; being led to this conjecture by the Scholiast, who says, *εὐμενῶς ὁ Ἀπόλλων ἐθέασατο τὸν Ξενοκράτην.* But the passage in the seventh Olympic ode shows that the alteration is unnecessary.

19. *Having gained* (literally, *being attached to*) *famous palæstic honours.* ἀραρῶς is used much as *μυχθείς*, *Nem. i. 18*; and *ii. 22*.

20. οὐκ ἐμέμφθη, *he praised.* ῥυσίδιφρον, *which by its skill preserved the chariot from harm in the race.*

22. *Which* (hand) *Nicomachus* (his charioteer) *applied at the right moment to all the reins.* Such is the interpretation of Dissen, adopted by Mr. Donaldson. I doubt, however, whether the verb *νέμειν* with an acc. and dat. can signify "*to apply one thing to another.*" I would rather construe the words, *he managed his hand at the right moment with all the reins*; *i. e.* he skilfully let the horses go at their full speed, at the right moment.

'*Manibusque omnes effundit habenas.*' *Virg. Æn. v. 819.*

23. ὤρᾶν. *Ol. iv. 1. ἀνέγνων, recognised.*

— By *σπονδοφόροι*, are meant the priests, who proclaimed the sacred truce, which lasted during the celebration of the Olympic games. *Thucyd. v. 49*,—*ὀπλίτας ἐν ταῖς Ὀλυμπιακαῖς σπονδαῖς ἐσπέμψαι.*

25. ἐν δὲ Μοῖσ' ἀδύπνοος. *Ol.* xiii. 22.

26. *Fondled in the lap of glorious victory.* *Nem.* v. 42.

33. οὐ προσάντης, *not up-hill, i. e.* it is an easy task. εἰς ἀνδρῶν, *subaud. δόμους.*

35. *May I hurl the discus as far beyond any other person, as Xenocrates had a sweet temper beyond other men.*

36. ὑπέρ. *Nem.* ix. 54.

φλεόντων ὄματων ὑπέρφεν ὑπέρ τὸ βέλτιστον.

*Æsch. Agam.* 377.

— γλυκεῖα δὲ φρὴν καὶ συμπόταισιν ὀμιλεῖν. *Pyth.* vi. 52.

37. Dissen aptly quotes *Solon*, v. 5,—

εἶναι δὲ γλυκὺν ὦδε φίλοις, ἐχθροῖσι δὲ πικρόν,  
τοῖσι μὲν αἰδοῖον, τοῖσι δὲ δεινὸν ἰδεῖν.

— αἰδοῖος ὀμιλεῖν, *an object of reverence in his intercourse.*

38. νομίζων, *practising—cultivating.*

ταῦτα γὰρ σκεθρῶς ὄραν  
ἡμᾶς ἀνάγκη τοὺς νομίζοντας τέχνην.

*Eurip. Alcæon*, xviii. 2.

39. προσέπτυκτο, *welcomed—handsomely celebrated.* The word governs either a dative or accusative. *Soph. Antig.* 1237,—ἔτ' ἔμφρων παρθένῳ προσπτύσσεται, was arbitrarily altered by Brunck to πάρθενον. *Eurip. Phæen.* 1671,—

ἀλλὰ στόμα γε σὸν προσπτύζομαι.

43. *Nor did the gale (of liberality,) breathing round his hospitable table, ever furl its sails; i. e.* his hospitality never slackened.

μὴ κάμνε λίαν δαπάναις·  
ἐξίει δ' ὥσπερ κυβερνάτας ἀνήρ  
ἰστίον ἀνεμόεν. *Pyth.* i. 90.

41. *But he sailed (ἐπὶ πλίων) in summer to the Phasis, and in winter to the shores of the Nile; i. e.* his hospitality was

unbounded and incessant. The Phasis and the Nile are repeatedly used to signify the northern and southern limits of the sea.

ἦν χρῆν σ' ἐλαύνειν τήνδ' ὑπὲρ Νείλου ῥοὰς  
ὑπὲρ τε Φᾶσιν. Eurip. *Androm.* 650.

καὶ οὐρίσματα αὐτῆ (i. e. the habitable globe) Νεῖλός τε ὁ Αἰγύπτιος ποταμὸς ἐτέθη, καὶ Φᾶσις ὁ Κόλχος. Herod. iv. 45.

— θερείαις, i. e. ὤραις. Herod. i. 189, — τὴν θερείην πᾶσαν αὐτοῦ ταύτη διέτριψαν ἐργαζόμενοι.

43. ἀμφὶ δ' ἀνθρώπων φρασὶν ἀμπλακία  
ἀναριθμητοὶ κρέμανται. Ol. vii. 25.

— φθονεραὶ ἐλπίδες, *the hopes of the envious*,—of those who hope to gain something by their malevolent jealousy.

— ἀμφικρέμανται may possibly be, as Dissen thinks, an image taken from nets, *encircling* and *entangling* a man.

44. σιγάτω, i. e. let not Thrasybulus leave unhonoured. The subject of the verb may be understood in *ξεῖνον ἐμόν*, v. ult.

45. Matthiæ, *Gramm.* § 669, and Böckh (*Notæ criticæ ad Pyth.* v. 54,) think that the phrase μή—μηδέ means *neither—no nor yet*; whereas μή—μήτε means *neither—nor*. According to this, the words μητὲ τούσδ' ὕμνους mean *nor yet*—i. e. *especially not—this Epinician ode*. Böckh quotes *Pyth.* viii. 83, where he maintains the propriety of reading οὔτε—οὐδέ, in preference to οὔτε—οὔτε.

τοῖς οὔτε νόστος ὁμῶς ἔπαλπνος  
ἐν Πυθιάδι κρίθη, οὐδὲ μολόντων παρ ματέρ'  
ἀμφὶ γέλως γλυκὺς ὤρσεν χάριν.

46. οὐκ ἐλινύσοντας, *not to stand still*, — but to fly abroad, and proclaim the glory of Thrasybulus.

47. ἀπόνειμον, *tell*. Nicasippus was sent with this Ode. ἠθαῖον, *honoured*.



## ARGUMENT OF THE THIRD ISTHMIAN ODE.

---

THIS Ode is composed of the third and fourth, as they stood in the earlier editions. Hermann rightly conjectured that they really form but one; and he has been followed by all modern editors, except Weise.\* It commemorates a victory in the pancratium at the Isthmian games, gained by Melissus, a Theban, of the noble house of the Cleonymidæ. He had previously gained a chariot-race at the Nemean games. The battle of Plataæ, B. C. 479, O. L. 75. 2, is probably alluded to *v.* 35. Dissen thinks the Ode was sung at an evening revel of the family of Cleonymidæ; *v.* 61, — ἄψαι πυρσὸν ὕμνων καὶ Μελίσσῳ.

The poet begins by saying, that if great fortune be accompanied and adorned by a modest and pious spirit, it lasts all the longer; (1—6.) Since poetical praise is the proper reward of glorious actions, Melissus deserves an ode, for his two victories. He is a man who does not discredit his noble descent. The Cleonymidæ were famous in the chariot-race; and so were the Labdacidæ, from whom Melissus is descended by the mother's side; though fortune has not been invariably kind to the family: but unchanged prosperity is the lot only of the gods; (7—18.) The Cleonymidæ furnish a wide field for panegyric, being remarkable for hospitality, and indeed for every

\* *Pindari Epinicia, edidit Car. Herm. Weise, Lips. 1845.* It is only by a figure of speech that the editor can call this an edition of *Pindar*; for he condemns a very large majority of the Odes as spurious. The four first Isthmian odes are very summarily discarded; and by a note at the end of the book, he appears disposed to carry his mangling process so far, that he will leave little or nothing of the body of the unhappy poet, on whom he operates so unmercifully. He says, "Que verò de authenticâ disseruimus, ea ideo adjecimus, ut vel nobis vel aliis quorum ejusmodi considerare interest, haud deesset materia *altius etiam!* super "his rebus inquirendi."

noble quality. They have reached the summit of honour. Woe to him that seeks to go too high! They were famous as breeders of horses, and as warriors; but four of them were killed in one disastrous day! (19—35.) After so sad a winter of misfortune, a summer of glory is rising on them: for by this victory at the Isthmus, the honour of the family, which had suffered temporary eclipse, has arisen with increased splendour; (36—42.) At Athens and Sicyon they were distinguished in former ages; they tried their fortune in the chariot-race; but victory is not always given to the best, and the craft of an inferior sometimes defeats the bravery of a better man. Ajax was defeated by Ulysses; but Homer's praise has requited the hero for his defeat: for the glory of poetry is immortal; (46—60.) May the Muse smile on the endeavour to kindle a bright flame of panegyric for Melissus! for he adds the skill of the fox to the heart of the lion. He is no giant; but a formidable antagonist in the pancratium; (61—69.) Hercules was short of stature; but he overthrew the savage giant Antæus. In recompense of his services, he is now exalted to Olympus, where he enjoys immortal bliss, with Hebe for his bride; (70—79.) Beyond the Electran gate at Thebes are altars, ever green with chaplets, dedicated to the eight sons of Hercules and Megara: there funeral victims are sacrificed, and games celebrated, where Melissus gained three victories, which he mainly owed to the excellent guidance of his skilful instructor Orseas, whose praise the poet adds to that of his pupil; (*ad fin.*)

## NOTES ON THE THIRD ISTHMIAN ODE.

---

1. σύν. *Nem.* x. 48,—σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει.
2. σθένει πλούτου, *divitiarum vi.*  
 χθόνα κατακλύσαι μέλαιναν ὕδατος σθένος. *Ol.* ix. 50.  
 — *Restrains* (himself from) *offensive insolence.*  
 ἀπὸ γὰρ κόρος ἀμβλύνει αἰανῆς ταχείας ἐλπίδας. *Pyth.* i. 82 ;  
 where the expression has a very different meaning.
5. ζώει. *Nem.* iv. 6. μᾶσσων, *longer.* *Nem.* viii. 17.  
 — ὀπιζομένων may mean *the pious*, or *those that reverence you.*  
 πλαγίαις, ‘*pravis.*’ *Nem.* i. 64.
6. ἤχρεις τις εἶναι τοῖσι χρήμασιν σθένων·  
 τὰ δ’ οὐδὲν εἰ μὴ βραχὺν ὀμιλῆσαι χρόνον.  
*Eurip. Elect.* 939.
8. βαστάσαι. *Ol.* xii. 19.
10. τρέψαι, *so that his good fortune turns us.*
11. τὰ δέ, *and also*, is the apodosis to a suppressed protasis—τὰ μὲν—before ἐν βάσσαισιν. The construction is irregular ; it ought to be,—τὰ μὲν δεξαμένω—τὰ δὲ κρατήσαντι.
12. κάρυξε. *Ol.* v. 8.
13. *He does not discredit the innate prowess of his family.*
15. ἴστε μάν, *you know, of course.*
17. *And being kinsmen by the mother’s side with the Labdacidae, they possessed wealth for the contests of chariots.* Such is the translation of Böckh, adopted by Disson, who think that *λιωσπέχων* πλούτου is analogous to the expressions, *εἶναι διὰ τύχης—αἵματος—μόχθων*, κ. τ. λ. But *εἶναι, βαίνων*, and similar words, in such

expressions, do not mean *to possess*: they signify *to go through*, or *experience*, such or such a condition. But can διαστείχειν be so interpreted? The word στείχειν means *to march right forward*, —*to move in regular line and order*: and it seems improbable that its meaning should be so lost, as it is, if we construe πλούτου δῖεστειχον, *they possessed wealth*. Pindar uses the simple word in a metaphorical sense, *Nem. i. 25*,—*χρῆ δ' ἐν εὐθείαις ὁδοῖς στείχοντα*, *walking in the straight paths; i. e. cultivating virtue*. The word may be similarly used in the present passage; and I would propose to construe it with τετραοριᾶν πόνοις,—*they attended to the labours of chariots; i. e. they did every thing to render the labours of their horses in the race successful*. The dative case after δῖεστειχον is certainly irregular; but it is the case governed by the simple verb; and the compound form, in this passage, seems to have no special sense.

17. σύννομοι is connected by Böckh and Dissen with Λαβδακίδαισιν, and translated ‘*kinsmen*.’ The word, however, when it has this meaning, generally, if not always, governs a *genitive* case. I would rather join σύννομοι Λαβδακίδαισιν πλούτου, *sharing their wealth with the Labdacidæ*.

— πόνοις, according to Böckh and Dissen, is the “*dativus comodi*,”—*they were rich enough to be equal to the labours, &c.*; but the construction is awkward. I do not propose my interpretation of this passage with any confidence, though it is countenanced by Heyne; and Thiersch thus explains the verse;—“*Von mutterseite stammen sie vom Labdakus, und nach theilhaft der güter des alten königlichen hauses, wandten sie dieselben auf pflege der rosse, um in kampfspielen rühmliche thaten zu verrichten.*”

18. Pindar alludes, in this line, to the various misfortunes which befell the Labdacidæ: but they only shared the common lot of man; for the sons of the gods alone are free from liability to disaster.

19. θεῶν ἕκατι, *by the favour of the gods*.

ἕκατι χρυσαρμάτου Καστορος. *Pyth. v. 9.*

19. μυρία κέλευθος. *Nem.* vi. 47.

20. *By your exhibition at the Isthmian games you furnished abundant matter to the poet; literally, at the Isthmian games you exhibited poetic abundance.*

σιγαλὸν ἀμαχανίαν ἔργῳ φυγῶν. *Pyth.* ix. 92.

21. διώκειν, *to describe.* οὕτω πως διώκει Πρόδικος τὴν ὑπ' ἀρετῆς Ἡρακλέους παιδευσιν. *Xenoph. Mem.* II. i. 34.

23. θνατὸν τὸ βίον τέλος, *the whole period of life.*

— ἄλλοτε, κ. τ. λ. *the breeze of fortune, sometimes adverse, sometimes fair, &c.*

24. ἐλαύνει, *urges a man on in his course.*

26. *By ἀμφικτιόνων we must understand the neighbouring states of Bœotia, towards which the Cleonymidæ discharged the duties of προξενία.*

— ὄρφανοὶ ὕβριος. *Vid. Ol.* xiii. 10. *Pyth.* iv. 283.

27. ἄηται, *are spread abroad.* 'Fama volat.' *Virg.* *By μαρτύρια he means principally the testimony of poetry.*

29. ἐπέψασαν κατὰ πᾶν τέλος, *they obtained perfectly.*

30. *Vid. Ol.* iii. 44.

31. *The general meaning of this verse is, — Let no man desire to go beyond.*

32. ἵπποτρόφοι. *Vid. Ol.* i. 23.

35. *By the "snowstorm of war," is meant, probably, the battle of Plataeæ.*

36. μηνῶν is taken by the modern editors to be the genitive, signifying time, and ποικίλων is translated "*adorned with flowers;*" whereas Schmidt and Benedict make μηνῶν depend on ζόφον, and translate ποικίλων "*inconstant, when the weather is variable.*" Neither method pleases Kayser, who conjectures doubtfully, and certainly not very happily, φοινίων; quoting *Nem.* viii. 31,—*ἐν πολυφθόροις ἀμίραις,*—a passage which is scarcely to the purpose.

Spring may certainly be called variable, with as much justice as winter. Virgil, *Georg.* i. 115, by ‘*incertis mensibus*’ means the spring: and though *ποίκιλος*, when applied to such words as *τεύχεα*, &c. where the idea of various colours, or metals, is necessarily suggested, may be translated “*beautiful*,” yet it may be doubted whether it should be so interpreted when applied to the word *μῆν*. I am disposed, therefore, to translate the word as Schmidt does, but to adopt the construction of Böckh and the more modern editors.

36. *ἀνθησεν*, *i. e.* the family of Melissus. The general sense of this passage is illustrated by Shakspeare,—

‘Now is the winter of our discontent  
‘Made glorious summer by this sun of York.’

*Richard III. init.*

39. Neptune, by giving victory to Melissus, may be said to have given him the ode, which commemorated his glory.

42. *ἀνεγειρομένα*. The glory of the family is personified.

‘So sinks the day-star in the ocean-bed,  
‘And yet anon repairs his drooping head,  
‘And tricks his beams, and with new-spangled ore  
‘Flames in the forehead of the morning sky.’

*Milton’s Lycidas, v. 168.*

43. *ἄ τε*, *viz.* the ancient fame of the family.

45. *Similar wreaths of Epinician songs composed by poets of that time.*

47. *Πανελλάνεσσι*, the Greeks who came from all quarters.

48. (And we should know nothing of them, had it not been so;) *for the names of those who are not put to the proof are unknown; literally, their silence is unknown.*

— *ἀπειράτων*. *Vid. Ol. viii. 61.*

49. *Even competitors in the games are unknown to fame, before they have gained a victory.*

Dissen cannot be right in translating ἀφάνεια τύχας, *the obscurity which fortune throws over them.*

51. *For fortune gives men a share of good and evil.* Pindar seems to use the expression τὰ κατὰ sometimes in the sense of *good and evil*; sometimes in the sense of *all good things.* *Vid. Pyth. vii. 22; Isthm. iv. 52; Ol. ii. 53.*

53. τέχνα, *trick.* καταμάρψαισα, *defeating; properly, catching hold of.*

— Αἴαντος ἀλκὰν φοίνιον, *the brave warrior Ajax.*

54. ταμῶν περί. *Vid. Nem. viii. 23.*

— μομφὰν ἔχει, *reflects disgrace on.*

μέμψιν οὐτὶν' ἀνθρώποις ἔχων. *Æsch. Prom. v. 445; having no fault to find with men.*

ὥστε μοι μομφὰς ἔχειν, *to be angry with.* *Eurip. Phœn. 773.*

56. ὀρθώσαις, *commemorating.* *Vid. Isthm. v. 65.*

— κατὰ ῥάβδον θεσπεσίων ἐπέων, *by the authority of his divine poems.* A staff was the badge of the poet; here put for his *power.* Hesiod received such a staff from the Muses.

καὶ μοι σκῆπτρον ἔδον δάφνης ἐριθηλέος ὄζον. *Theog. 30.*

A Scholiast on the first verse of the second Nemean ode has these words,—τοὺς ῥαψῶδους οἱ μὲν ῥαβδῶδους ἐτυμολογοῦσι, διὰ τὸ μετὰ ῥάβδου δηλονότι τὰ Ὅμηρον ἔπη διεξιέναι. Καλλίμαχος,—

καὶ τὸν ἐπὶ ῥάβδῳ μῦθον ὑφαινόμενον  
ἠνεκὲς αἰδῶ δευδεγμένος. *Fragm. 138.*

57. λοιποῖς ἀθύρειν, *for future bards to celebrate.*

κατὰ πηκτίδων ἀθύρει  
προχέειν λίγειαν ὀμφάν. *Anacr. vi. 10.*

58. ἀθάνατον ἔρπει, *lives—literally, moves—for ever.*

59. εἴ τις εὖ εἴπῃ τι, *if a poet writes good verses.* ἀκτίς, *the splendour.*

61. κείνον ἄψαι, κ. τ. λ. *so as to kindle such a beacon of song as that for Melissus also.*

64. τόλμα εἰκώς, *equal to them in bravery.* θηρᾶ, *has—literally, catches—or, hits.*

ἡμαρτον, ἢ θηρῶ τι τοξότης τις ὤς; *Æsch. Agam.* 1194.

Kayser retains the older reading θηρῶν, rejecting λεόντων, which he looks on as a gloss, to explain ἐριβρεμετᾶν θηρῶν. He reads,—

τόλμαν ὁμοῖος  
θυμῷ ἐριβρεμετᾶν θηρῶν ἱμαντος  
ἐν πόνοις.

In support of ἱμαντος he quotes *Nem.* vi. 36. The alteration is too bold, though ingenious.

65. *Who, spreading herself out on her back, baffles the swoop of the eagle.* The fox was erroneously supposed to practise the trick of pretending to be dead, in order to deceive the attack of a bird of prey. The pancratiast also had to baffle his antagonist on the ground.

— ῥόμβος properly means *a whirling round*; hence, the *wheeling circles* described by an eagle.

66. ‘Dolus, an virtus, quis in hoste requirit?’ *Virg.*

— μαυρώ properly means, *to throw into obscurity*, hence, *to defeat, overthrow.*

ῥεῖα δέ μιν μαυροῦσι θεοί, μινύθουσι δὲ οἴκοι  
ἀνερι τῷ. *Hesiod. Op.* 323.

ἀμαυρώ is the common form. *Vid. Pyth.* xii. 13.

67. φύσιν. *Vid. Nem.* vi. 5. Orion was the largest and handsomest of men,—

᾽Ωτόν τ' ἀντίθειον τηλεκλειτόν τ' ᾽Εφιάλτην,  
οὗς δὴ μηκίστους θρέψε ζείδυρος ἄρουρα  
καὶ πολὺ καλλίστους μετὰ γε κλυτὸν ᾽Ωρίωνα.

*Hom. Od.* xi. 308.

69. *But terrible in strength for a man to engage with.*

μικρὸς μὲν ἔην δέμας, ἀλλὰ μαχητής. *Hom. Il.* v. 801.



70. Antæus was a fabulous king of the Irasi, near the lake Tritonis, *Pyth.* ix. 106.

71. Hermann (*Opuscula*, vol. vii. p. 134) proposes to read,—

Θηβᾶν ἄπο μάκεϊ μορφᾶς  
μὲν βραχύς, κ. τ. λ.

For in this, as in all the other epodes of this hymn, he divides the fifth and sixth verses, each into two.

— μορφᾶν βραχύς. The Greeks regarded short stature as the best for an athlete.

οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον,  
ἀλλὰ μοι μικρός τις εἶη, καὶ περὶ κνήμας ἰδεῖν  
ῥαιβός, ἀσφαλῶς βεβηκώς ποσσί, καρδῆς πλέως.

*Archiloch. Frag. ix.*

72. This atrocious practice of nailing up, to the friezes of temples, the heads of such strangers as fell into their hands, was also attributed to the giants Evenus, Ænomaus, and Diomedes. It was common to nail up the heads of animals taken in the chase. Thus Nisus addresses Diana, *Virgil. Æn.* ix. 406,—

‘ Si qua tuis unquam pro me pater Hyrtacus aris  
‘ Dona tulit, si qua ipse meis venatibus auxi,  
‘ Suspendive tholo, aut sacra ad fastigia fixi.’

In consequence of this custom the frieze of a temple was called *zophorus*.

73. ‘ Sic Jovis interest  
‘ Optatis epulis impiger Hercules.’ *Hor.*

74. ἀλός θέναρ, *the hollow basin of the sea.* *Pyth.* iv. 206.

— ἐξευρών, *having explored.* *Nem.* iii. 24.

75. Euripides says of Hercules,—

ἄβατον δὲ χώραν καὶ θάλασσαν ἀγρίαν  
ἐξημερώσας, θεῶν ἀνίστησεν μόνος  
τιμᾶς πιτυούσας ἀνοσίων ἀνδρῶν ὑπο. *Herc. Fur.* 851.

77. ἀμφέπων, *having — enjoying.* Ἦβαν ὀπνίει. *Vid. Nem. i. 70.*

79. Καπανεύς δ' ἐπ' Ἠλέκτραισιν εἴληχεν πύλαις.  
*Æsch. Sept. c. Theb. 423.*

The Electran gate was so called from Electra, a sister of Cadmus. It opened on the road to Platææ. Near it stood a temple, gymnasium, and stadium, dedicated to Hercules. Dissen accounts for the expression ὑπερθεῖν, by supposing that the ground rose there.

80. αὐξομεν ἔμπυρα, *we sacrifice victims.* αὐζειν is used like 'mactare.'

βούταν φόνον Ἑλλάς αἶ' ἀέξει. *Eurip. Hippol. 537.*

81. χαλκοαῆς appears to be a lengthened form of χαλκηρῆς, *warlike.* Hercules, in his madness, killed the eight sons that Megara bore him. They had a τέμενος near the Electran gate, where was their sepulchre, and an altar dedicated to them. Their funeral sacrifices took place after sunset, ἐν δυσμαΐσιν αὐγᾶν.

83. φλόξ, *the sacrificial fire.* παννυχίζει, *burns all night.*

84. λακτίζουσα, *striking.*

κνίση δ' οὐρανὸν ἴκεν ἐλισσομένη περὶ καπνῷ.  
*Hom. Il. i. 317.*

85. δεύτερον ἄμαρ, *on the second day.*

αἱ δὲ τὴν τεταγμένην  
ᾠραν ἐκίνουν θύρσον. *Eurip. Bacch. 723.*

καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρῃ πυρὸς  
ἔθουον ᾠραν οὐδενὸς κοινήν Θεῶν. *Æsch. Eumen. 108.*

— τέρμα is here pleonastic, as τέλος is repeatedly used ;—

φαίνοιτ' ἂν ἤδη τέρμα τῆς σωτηρίας.  
*Soph. Œd. Col. 725.*

εὔτ' ἂν ὁδοῦ τελέης τέρματ' ἐπ' ἐμπορίην.  
[τέρματά τ' ἐμπορίας, Gaisford.] *Theogn. 1168.*

*Vid. Pyth. ix. 114.*

ἑτείων τέρμ' ἀέθλων, *the annual games.*

87. The wreath of victory at funeral games was naturally made of myrtle, because that tree was sacred to the dead.

Ἄγαμέμνωνος δὲ τύμβος ἡπιμασμένος  
οὐπώποτε χοῶς οὐδὲ κλῶνα μυρσίνης  
λαβών. *Eurip. Elect.* 323.

One species of myrtle was called λευκή, which will explain the word λευκωθείς.

89. ἀνεφάνατο, *gained*; properly, *displayed*. Pindar is singular in using the word, in this sense, in the middle voice.

— Hermann alters the two last verses in the following manner;

γνώμα πύσνονος· πολύβουλ'  
Ἄρσεία, σὺν σοὶ δὲ νιν κωμάζομαι τερπνὰν ἀποστάζων χάριν.

He thinks that πεποιθώς originally got into the text as an explanation of πύσνονος; and that πεπιθών was substituted for this word on account of the metre. It is certainly difficult to believe that Pindar used the word πεπιθών in the sense of *obeying*.

Hermann appears to be right in reading κωμάζομαι; but certainly wrong in retaining ἀποστάζων, which means *letting fall from myself*, instead of ἐπιστάζων, *dropping upon another*.

## ARGUMENT OF THE FOURTH ISTHMIAN ODE.

---

PHYLACIDES, son of Lampo, of Ægina, in whose honour this and the next Ode were written, was brother of Pytheas, celebrated in the fifth Nemean ode. The victory in the pancratium, here commemorated, was gained at the Isthmian games, OL. 75. 3, B. C. 478.

The present Ode was written after the fifth ; it was probably sung at the house of the victor's father, on the festival of the goddess Theia. The Ode begins by addressing Theia, through whom it is that men honour gold above all things, and ships and chariots are swift, and the victorious wrestler or foot-racer gains glory ; for victory is the gift of the gods ; (1—11.) He that is successful in the games, and is worthily commemorated by the poet, has reached the summit of human happiness : let him not aim at more ! Phylacides has gained two victories at the Isthmus, and he and his brother Pytheas one at Nemea ; (12—19.) The heart of the poet cannot forget the Æacidæ, as he celebrates the house of Lampo, and the city of Ægina : since its inhabitants love glory, it is fitting to reward their labours with song. And warriors have generally received this reward, being sung of in lyric measures by flutes and harps ; (19—28.) The Ceneidæ, Iolaus, Perseus, and the Dioscuri, have furnished material for song to poets. So have the Æacidæ, who twice destroyed Troy. Who killed Hector, Cynus, Memnon, and Telephus ? The men of Ægina ; (28—44.) Ægina is a tower for virtues to climb : the poet has much to say about their glories. Even now the battle of Salamis has testified the valour of Ægina. But it is well not to tempt providence by too lavish a panegyric ; (45—53.) Victories in the games, no less than in war, demand the poet's song. A man who knows the number of prizes gained by the house of Cleonicus, will despair of equalling them :—neither labour nor expense is thrown away, if bestowed on the contests of the games. But Pytheas is equally worthy of praise, who preceded his brother as a victorious pancratiast. Take, therefore, the chaplet and fillet for his brows ; and send him an ode to make him famous ; (*ad fin.*)

## NOTES ON THE FOURTH ISTHMIAN ODE.

---

1. Θεία δ' Ἡελίον τε μέγαν λαμπρὰν τε Σελήνην  
 Ἡώ θ', ἢ πάντεσσιν ἐπιχθονίοισι φαίνειν,  
 ἀθανάτοισ τε θεοῖς τοὶ οὐρανὸν εὐρὺν ἔχουσι,  
 γείναθ ὑποδμηθεῖσ' Ὑπερίονος ἐν φιλότῃτι.

*Hes. Theog.* 371.

— πολυώνυμε, *worshipped under many names*; i. e. *having many attributes.*

καὶ Γαῖα, πολλῶν ὀνομάτων μορφή μία. *Æsch. Prom.* V. 210.

2. σέο γ' ἔκατι, *it is certainly through you.*

— καί. The apodosis to καί is τε, in v. 7.

— νόμισαν, *honour.* οὐδὲ νομίζεσθαι ἔμοιγε δοκοῦσι. *Plato. Gorg.* 466. Gold was sacred to the sun.

5. *Vid. Isthm.* v. 19. 6. τιμάν. *Vid. Pyth.* iv. 51, et 260.

8. ἔπραξεν, *gained.* θεόθεν πράξας ἄπερ εὐχον. *Eur. Orest.* 355.

11. κρίνεται, *is distinguished.* *Vid. Nem.* vii. 7.

12. ζωῶς ἄωτον. *Vid. Pyth.* iv. 131. ποιμαίνοντι, *cherish.*

13. *Vid. Pyth.* i. 99.

18. καὶ ἀμφοῖν. *A victory in the pancratium, gained by you and Pytheus at Nemea, is laid up there as a treasure, as a consecrated thing.*

— εἶται. *Ol.* xiii. 36.

21. χάρισιν. *Pyth.* ix. 3. ἔμολον. *Pyth.* ii. 4.

23. *Since it has betaken itself to the splendid road of glorious deeds; literally, deeds granted by the gods.*

σοφοὶ δὲ τοι κάλλιον φέροντι καὶ τὰν θεόσδοτον  
δύναμιν. *Pyth.* v. 11.

23. καθαρὰν. *Ol.* vi. 23.

*Ægina* is taken to be the subject of *τέτραπται* by the generality of commentators. Kayser somewhat hypercritically rejects this, and considers the family of Lampo to be the subject. He therefore wishes to read *οἴκῳ*, instead of *υἰοῖς*; or would understand *οἴκος* before *τέτραπται*.

24. μὴ φθόνει, *do not grudge = I will not grudge.* κόμπων. *Nem.* viii. 49.

25. κίρναμεν. *Vid. Nem.* iii. 78.

27. ἐκέρδαναν, *usually gain.* ἐν. *Nem.* iii. 79. ὁμοκλαῖς, *harmony.* παμφώνοις. *Ol.* vii. 12.

28. μυρίας ὁ μῦθος  
χρόνος τεκνοῦται νύκτας ἡμέρας τ' ἰών. *Soph. Œd. Col.* 617.

— *Being held in honour by the favour of Jove, they furnish subject of song to poets.*

— μελέταν—ἔκατι. *Ol.* xiv. 18—20.

— σοφός is Pindar's usual name for a poet.

32. ἵπποσόας. *Vid. Pyth.* ii. 65.

34. ὄργαι. *Vid. Pyth.* i. 89.

36. δις πόλιν πρᾶθον. *Vid. Ol.* viii. 45.

38. *Drive—i. e. rehearse—I pray you now from the beginning—literally, from the ground.*

39. *Vid. Ol.* ii. 81.

41. χαλκοάραν. *Isthm.* iii. 81. Τήλεφον. *Ol.* ix. 71.

43. The Muse is supposed to answer the poet's demand in this verse: *They whose mouth proclaims the famous island of Ægina to be their country.* Though he uses the plural *they*, he means only Achilles.

44. *Ægina has been built up for ages, as a tower for lofty virtues to climb.*

πότερον δίκᾳ τείχος ὕψιον  
ἢ σκολιαῖς ἀπάταις ἀναβαίνει  
ἐπιχθόνιον γένος ἀνδρῶν,  
δίχα μοι νόος ἀτρέκειαν εἰπέϊν. *Pind. Frag. cxxxii.*

In the splendid panegyric on Ægina in the eighth Olympic ode, it is called *ξένοις κίονα δαιμονίαν* v. 26.

— ὑψηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκύν.

*Ol. v. 1.*

46. ἀρτιεπής. *Ol. vi. 61. τοξέματα. Ol. ii. 83, et 89.*

47. περὶ κείνων, *concerning these virtues.*

48. καὶ νῦν, *so now* (in these modern days) *Salamis will acknowledge that it has been saved.* In the battle of Salamis the Æginetans gained the ἀριστεῖα, or prize of valour.

— νῦν δ' ἄμμ' Αἴαντος νᾶσος ἔχει Σαλαμῖς. *Simonid. Fr. xxxix. 2.*

— *Vid. Nem. iv. 48.*

49. *In the thunder-storm of slaughter sent from Jove, when death was dealt thick as hail on countless warriors.*

' Sternitur omne solum telis : tum scuta cavæque  
' Dant sonitum fictu galeæ ; pugna aspera surgit :  
' Quantus ab occasu veniens, pluvialibus Hædis,  
' Verberat imber humum : quam multâ grandine nimbi  
' In vada præcipitant, cum Jupiter horridus Austris  
' Torquet aquosam hyemem, et cælo cava nubila rumpit.'

*Virg. Æn. ix. 666.*

51. A Scholiast on *Ol. xi. 58*, says,—τὸ βρέχετο ἀντὶ τοῦ κατεσιωπᾶτό φησι. συνήθως γὰρ τὸ βρέχεσθαι ἐπὶ τοῦ σιωπᾶσθαι τίθησι καὶ ἀλλαχοῦ κείται.

— μὴ σιγᾷ βρεχίσθω. These last words are printed as a fragment of Pindar, *No. 269.*

51. The poet appears anxious not to provoke envy, by dwelling too much on the praises of Ægina.

52. *Vid. Isthm. iii. 51.*

53. *But glories such as these (i. e. prizes in the games) also delight in the happy song of victory, sweetened with lovely honey.*

54. μέλιτι. *Vid. Ol. xi. 98.* τιμαί. *Vid. Nem. x. 38.*

— μαρνάσθω. *Vid. Isthm. iii. 49.* ἔρδων. *Vid. Nem. vii. 11.*

55. Pindar means to say, that a man, who knows the number of victories gained by the family of Cleonicus, will try in vain to surpass them: the splendour of their labours is not dimmed by length of ages, nor have the expenses they incurred disappointed their expectations of glory.

57. Dissen and Böckh are certainly wrong in making ἐλπίδων dependent on δαπάναι, which they translate 'sumptus votorum.' The comma after ἐλπίδων should be removed.

58. ἔκνισε, *disappointed; literally, chafed.* For the construction, *vid. Ol. x. 5.*

59. ἐν γυιοδάμαις χερσί. *Vid. Nem. ix. 16.* *In skill of arm, whereby adversaries are thrown, (literally, limb-subduing) because he preceded Phylacides (his brother) in the course of blows; i. e. as a pancratiast.*

— ἐπεὶ ὕβριος ἐχθρὰν ὀδὸν εὐθυπορεῖ. *Ol. vii. 90.*

61. νόω, *in skill.* λάμβανέ οἱ, *take for him.* μίτραν. *Vid. Ol. ix. 84.* πτερόεντα. *Vid. Nem. vii. 22.*



## ARGUMENT OF THE FIFTH ISTHMIAN ODE.

---

THIS Ode was written before the last, and in honour of the same person.

It begins by comparing the three libations made to the gods, at a banquet, with victories at the games; and expresses a hope that, as this is the second victory which the family of Lampo have gained, it may be the omen of a third, and greater victory, at Olympia; (1—9.) If a man is successful as an athlete, and is worthily commemorated by a bard, he has reached the summit of human happiness. Lampo hopes to fulfil this ambition before he dies: May the Fates grant his prayer! (10—18.) Lampo is an Æginetan: it is a duty on the poet's part to celebrate the heroes of that island; for their fame has spread to the utmost south and north: no city so savage as not to have heard of Peleus, and Ajax, and Telamon, whom Hercules took as his companion in his war against Troy, and also when he subdued the Coan Meropes, and the giant Alcyoneus, on the Phlegræan plains; (19—35.) When he sought Telamon, to invite him to form part of his expedition, he found him banquetting. No sooner did he appear, than he received a golden goblet of wine from his host; on which he raised his hands to heaven, and prayed his father Jove, that, "If ever he had listened to him, he would listen now, and grant his request that Telamon might have a son, with a body as hardy as the skin of the Nemean lion, and a spirit as brave!" Jove heard him, and sent his eagle in proof of his acceptance of his prayer. Hercules rejoiced; assured Telamon he should have a son, whom he prophetically named Ajax, because he was predicted by the eagle; (35—55.) It would be long to enumerate all the exploits of the Æacidæ. It is time to speak of Phylacides, Pytheas, and their uncle Euthymenes: few words will suffice for them, because they are good Dorians, who love short speeches. They have gained

victories at the Nemean and Isthmian games ; they have caused the dew of poetry to fall abundantly on their tribe, and have increased the glory of Themistus, (father of Euthymenes, and grandfather of Phylacides and Pytheas ; ) (55—66.) Lampo, by his zealous industry in the exercise of the games, sets a bright practical example to his sons : he is an honour to his country ; beloved for his hospitality ; yet a man of moderation and sincerity ; as excellent in training his sons to gymnastic exercises, as the Naxian whetstone is in sharpening weapons. Such is the family, whom Pindar presents with a poetic draught, fetched from the pure fountain of Dirce, which the Muses produced hard by the walls of Thebes, the residence of the bard himself ; (*ad fin.*)

NOTES ON THE FIFTH ISTHMIAN ODE.

1. ἡ γάμφ, ἡ ἐράμφ, ἡ εἰλαπίνη τεθαλύη. *Hom. Odys.* xi. 415.

— ὡς ὅτε. *Vid. Ol.* vi. 2.

2. A Scholiast on this passage has the following,—εὔχεται τὸν τρίτον τῶν φδῶν κρατῆρα κεράσαι, νικήσαντος αὐτοῦ τὰ Ὀλύμπια· τὸν δὲ τρίτον κρατῆρα Διὸς Σωτῆρος ἔλεγον, καθὰ καὶ Σοφοκλῆς ἐν *Ναυπλίῳ*·

Ζεῦ παυσίλυπε, καὶ Διὸς σωτηρίου...

σπονδῇ τρίτου κρατῆρος·

τὸν μὲν γὰρ πρῶτον Διὸς Ὀλυμπίου ἐκίρνασαν, τὸν δὲ δευτέρον ἡρώων, τὸν δὲ τρίτον Διὸς Σωτῆρος, καθὰ καὶ Δῖσχυλος ἐν Ἐπιγόνους·

λοιβὰς Διὸς μὲν πρῶτον ὠραίου γάμου

Ἦρας τε.

εἶτα·

τὴν δευτέραν γε κρᾶσιν ἡρώσιν νέμω

εἶτα·

τρίτον Διὸς Σωτῆρος εὐκταίαν λίβα.

Pindar compares the first victory gained by the house of Lampo, (celebrated in the fifth Nemean ode,) to the libation to Jupiter Olympius: their second victory, that now commemorated, to the libation to the heroes: and he hopes he may have to compare a victory at Olympia with the libation to Jupiter Soter. Hesychius, *in v. τρίτος κρατῆρ*, corroborates the statement of the Scholiast. Jupiter was often called *τρίτος σωτήρ*. *Æsch. Eum.* 758,—

Παλλάδος καὶ Λοξίου

ἔκατι καὶ τοῦ πάντα κραινοντος τρίτου

σωτῆρος.

And, *Suppl.* 26, — Ζεὺς σωτήρ τρίτος.

4. τιν δεξάμενοι. *Vid. Ol. xiii. 29.*

8. κατασπένδειν, κ. τ. λ. *to honour Ægina with honeyed songs. Eurip. Orest. 1239,—*

OP. δακρύοις κατασπένδω σ'. ΗΛ. ἐγὼ δ' οἴκτοισί γε.

*Ol. xi. 98,—* Δοκρῶν ἀμφέπεσον μέλιτι  
εὐάνορα πόλιν καταβρέχων.

11. *Performs divine actions. θεοδμάτας. Vid. Pyth. i. 61.*

12. σὺν τε, *and at the same time. δόξαν, victory.*

— *Being held in honour of the gods, he casts anchor at the utmost limits of happiness. The expression is similar to Pindar's favourite "reaching the pillars of Hercules."*

14. τοίαισιν ὄργαῖς ἀντίασαι, *having accomplished such desires. I see no other way of extracting sense from these words; but I cannot feel perfectly satisfied with the interpretation.*

15. ἐγὼ δ' ἄστοῖς ἀδὼν καὶ χθονὶ γνῖα καλύψαιμι.

*Nem. viii. 38.*

17. ἔσπεσθαι ἐφετμαῖς, *to grant the entreaties; literally, to follow the injunctions. ἐφετμή is used very much in the same way by Homer, Il. i. 495,—*

Θέτις δ' οὐ λήθετ' ἐφετμέων  
παιδὸς ἐοῦ

— ἔσπεσθαι. *Vid. Pyth. iv. 133. κλυταῖς. Vid. Ol. xiv. 21.*

20. τέθμιόν μοι σαφέστατον, *my plainest duty.*

21. ἐπιστείχοντα. *Vid. Isthm. iv. 21. ραίνεμεν. Vid. v. 9; and Pyth. v. 93.*

22. The glory of the Æacidæ is known to the ends of the world; literally, *countless ways one hundred feet wide of noble actions have been cut continuously, &c.*

— *Vid. Nem. vi. 51.*

— Ὑπερβορέους. *Vid. Ol. iii. 16.*

23. *παλιγγλωσσος*, *speaking a foreign tongue*. At *Nem.* i. 58, the word occurs in a different sense.

25. οὐκ αἶτει, *knows not*. *Hom. Il.* x. 160,—

οὐκ αἶεις ὡς Τρῶες ἐπὶ θρωσμφ̄ πεδίοιο  
εἶται ἄγχι νεῶν;

— ‘Quis genus Æneadum, quis Trojæ nesciat urbem,  
‘Virtutesque virosque aut tanti incendia belli?  
‘Non obtusa adeo gestamus pictora Pœni,  
‘Nec tam aversus equos Tyriâ sol jungit ab urbe.’

*Virg. Æn.* i. 565.

27. χαλκοχάρμαν. *Vid. Pyth.* v. 77.

28. He calls Troy ἥρωσι μόχθον, because, having been fortified by gods, it could not easily be taken.

29. ὑπέρ, *in consequence of*.

— ἀμπλακιᾶν. ‘Destituit Deos  
‘Mercede pactâ Laomedon,’ &c. *Hor.*

31. σὺν κείνῳ Μερόπων—’Αλκωνῆ. *Vid. Nem.* iv. 25

— Περγαμίαν, *Troy*. I know not whether any other instance can be produced of this word used as a substantive. Pape, indeed, quotes an epigram on the labours of Hercules (*Vol. iv. p. 176. Antholog. Jacobs,*) as authority,—

νῦν δὲ κατ’ ἄκρα πολλῆος ἀπορθήτοιο βεβηκῶς  
Περγαμίης, μεγάλους ῥύεο Τηλεφίδας.

In which passage, however, the word should rather be taken as an adjective.

32. Phlegra was the older name of the Pallenian peninsula. *Herod.* vii. 123,—τὴν νῦν Παλλήνην, πρότερον δὲ Φλέγρην καλομένην.

— Aleyoneus is called βουβότης, because he stole the horses of the sun.

32. οἱ δ' ἐπεὶ εἰσηλθον κλυτὰ δώματα, τὴν δὲ γυναιῖκα  
εὖρον ὄσσην τ' ὄρεος κορυφήν, κατὰ δ' ἔστυγον αὐτήν.

*Hom. Od.* x. 112.

'Quantus Athos aut quantus Eryx, aut ipse coruscis

'Quum fremit ilicibus quantus, gaudetque nivali

'Vertice se attollens pater Apenminus ad auras.'

*Virg. Æn.* xii. 701 ; (said of Æneas.)

33. σφετέρως, *his.* *Ol.* ix. 78.

36. κύρησε, *he found them.* ῥίνῳ λέοντος. *Vid. Ol.* ix. 30.

37. κελήσατο, *called on him by name.* ἄρξαι, *to give a propitious beginning to the expedition by a libation.*

40. πεφρικυῖαν, *rough.*

'Per tunicam squalentem auro.' *Virg. Æn.* x. 314.

42. Kayser reads τοιοῦτον λόγον, instead of γ' ἔπος. The γ' is not found in all MSS. and is extremely awkward.

43. ἐθέλων, *propitious.* εὐθρόνον Κλεοῦς ἐθειλούσας. *Nem.* iii. 83.

44. θρασπεσίας, *vehement.* *Vid. Buttm. Lexic. art.* 66.

46. The Scholiast on this verse thus explains it,—τελέσαι τῷδε παῖδα, καὶ λίσσομαι σε τὸν ἐμὸν φίλον Τελαμῶνα ἐντυχῆ τελέσαι. This interpretation of μοιρίδιον τελέσαι, *to render perfectly happy*, is adopted by all the commentators, except Mr. Donaldson, who denies that the word μοιρίδιος can mean *happy*, and translates the passage thus:—*I pray for a brave son for this man by Eriboea ; namely, that my friend may get, by the assistance of the Fates, a son invulnerable in body, and with courage suitable to such a frame.* Of course he removes the colon after τελέσαι. I do not know any authority for using the word τελεῖν in the sense of *to beget* ; and I would rather translate the words τελέσαι ξεῖνον ἀμὸν μοιρίδιον, *so as to give my friend perfect bliss, ratified and secured by the Fates ; that he, &c.* In this sense of the word τελεῖν, there is something analogous to that of τελειος, *vid. Nem.* x. 18. The Scholiast is right in understanding τελέσαι before παῖδα, as well as before ξεῖνον.

46. Sophocles also calls Eribœa the mother of Ajax ; but she is called Melibœa or Peribœa by others.

47. ἄρρηκτον φῶαν, *stout of body.*

— In *Smith's Dictionary of Greek and Roman Biography and Mythology*, the present passage is referred to, to prove that Ajax was invulnerable. It does not, however, seem necessary to understand the word ἄρρηκτον in this sense. Apollodorus, *lib. iii. 12. 7*, is also referred to ; where, however, I can find nothing to the purpose. Lycophron certainly speaks of Ajax as one

ὃν χάρωνος ὤμηστοῦ δορὰ  
χαλκῶ τορητὸν οὐκ ἔτευξεν ἐν μάχῃ. *Cassand. 455 ;*

and the Scholiast, on *Hom. Il. xxiii. 821*, tells a story that Hercules wrapt the infant Ajax up in his lion-skin, and that all the body, except the neck, which was left uncovered, became invulnerable. Ajax was wounded in the neck by Diomed ; and this probably gave rise to the story that he was elsewhere invulnerable. Homer certainly does not speak of him as enjoying such a privilege.

50. *Inward delight tickled him.*

53. ὄρνιχος κέκλετο ἐπώνυμον, *gave him a name after the eagle.* Apollodorus gives the same derivation. Sophocles, *Ajax, 430*,—

αἰαῖ· τίς ἂν ποτ' ᾤεθ' ὦδ' ἐπώνυμον  
τοῦμόν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς ;  
νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοὶ  
καὶ τρίς.

But this passage does not mean that αἰ! αἰ! was the derivation of the word Αἴας.

54. 'Spectandus in certamine Martio.' *Hor.*

55. εἰπών requires the digamma in this verse.

56. ἀναγήσασθαι, *relate.* *Nem. x. 19.*

58. Εὐθυμένει τε. *Vid. Nem. v. 41.* The Dorian race were proverbial for their love of few words. The Dorians of Argos gained

possession of Ægina. The expression Ἀργείων τρόπον is equivalent to *after your own fashion*.

59. πως would certainly be a better reading than πά κε. It is proposed by Dissen.

61. τὰς δέ, *and others*.

62. *What a magnificent abundance of triumphal odes did they thereby bring to light!*

64. ἄρδοντι repeats the image expressed in v. 21.

66. *By displaying laborious zeal in the exercise of gymnastic arts, he bears honourable testimony to the truth of that sentiment in Hesiod,—*

μελέτη δέ τοι ἔργον ὀφέλλει. *Op. et Di.* 410.

Where, however, the expression means that *labour increases wealth*.

68. φράζων, *teaching, enjoining it*.

69. *Beloved for his hospitality towards guests.* *Pyth.* iv. 30.

71. Pindar probably here alludes to another verse in Hesiod,—

μέτρα φυλάσσεσθαι· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος.

*Op. et Di.* 692.

72. οὐκ ἔξω φρενῶν, *is honest*.

λέξω, κελεύεις γὰρ, τὸν ἐκ φρενὸς λόγον.

*Æsch. Choeph.* 107.

73. I am not aware that the excellence of the whetstones of Naxos is spoken of by other writers. *Vid. Ol.* xi. 20.

74. By the *pure water of Dirce which he will give them to drink*, he means his ode.

The double accusative case after πιπίσκω is remarkable: but *Div. Matth. ch. x. v. 42*, has—ὄς ἐὰν ποτίσῃ ἕνα τῶν μικρῶν τούτων ποτήριον ψυχροῦ μόνον· and Herodotus uses θοινίζω nearly in a similar way, *Clio*, 129, — πρὸς τὸ ἔωυτοῦ δεῖπνον, τό μιν ἐκείνος σαρξὶ τοῦ παιδὸς ἐθοίνισε.



## ARGUMENT OF THE SIXTH ISTHMIAN ODE.

---

ΒÖCKH fixes on the year 456, B. C. as the date of this ode. In the spring of that year the Thebans were defeated at Œnophyta; in consequence of which they lost their supremacy of Bœotia; and the democratic influence of Athens was established in all the towns of that district, except Thebes itself. That Pindar was growing old, when he wrote this poem, seems very probable from *v.* 41.

The Ode is in honour of Strepsiades, a pancratiast. It begins with a brief enumeration of the principal heroes in Theban mythology; (1—15.) But all glorious deeds are forgotten, unless immortalized by poetry: therefore a hymn must be sung in honour of Strepsiades, who has gained an Isthmian victory, and is equally virtuous and handsome. He is celebrated by the Muses, and reflects honour on his uncle of the same name, who was slain in battle. He who bravely defends his native land gives glory to his fellow-countrymen; (16—30.) You lost your life, O Strepsiades, in imitation of Meleager, Hector, and Amphiaraus, fighting desperately; (31—36.) But Neptune has given glory to the family of Strepsiades, by an Isthmian victory. I will sing (exclaims the poet,) having my hair entwined with a chaplet. May no envy of heaven trouble such happiness as I am contented with enjoying in my old age! For all men must die: and various men have various fortune. Let every one be contented with what he has. If a man be carried away by ambition and pride, let him remember that he cannot be a god: the winged Pegasus threw Bellerophon, who vainly aspired to reach heaven. A bitter recompense awaits those, who gratify passion at the expense of justice. But, O Apollo, grant to Strepsiades a Pythian victory, in addition to what he has already gained; (*ad fin.*) Strepsiades probably contemplated entering the lists at the Pythian games.

NOTES ON THE SIXTH ISTHMIAN ODE.

1. *With which of your ancient national glories.*

3. ἢ ῥά—ἢ, *whether—or*. These words are similarly used by Sophocles, *Ajax*, 172, *et seq.*—ἢ ῥά σε Ταυροπόλα—ἢ ποῦ τινος—ἢ ῥά κλυτῶν—ἢ χαλκοθώραξ.

— Bacchus is represented in various coins as seated with Ceres.

— χαλκοκρότου, *the solemnization of whose rites is accompanied by the sound of brazen ἠχέια, (gongs)*

5. χρυσῶ νίφοντα, *who snows gold*. It is not meant that Jupiter snowed gold when he came to Alcmena :—

ἔνθα ποτὲ βρέχε θεῶν βασιλεὺς ὁ μέγας χρυσείας  
νιφάδεσσι πόλιν. *Ol. vii. 34.*

A passage is quoted by Athenæus, *lib. vi. c. 19*, from the ‘Sirens’ of the comic poet Nicophon, which has a similar construction of the word νίφω ;—

νιφέτω μὲν ἀλφίτοις,  
ψακαζέτω δ’ ἄρτοισιν, ἕτεω δ’ ἔτνει.

7. γοναῖς is used as σπέρμα is used *Nem. x. 17.*

8. *Or when you rejoiced on account of the wisdom of Teiresias?*

10. ἀλαλαῖς. *Vid. Nem. iii. 60.*

12. τῶν δ’ οὐδὲν ἐπὶ σφυρὸν ὀρθὸν ἀνέστη *Callim. in Dian. 128 ; turned out well.*

‘Securus cadat an recto stet fabula talo.’ *Hor.*

ὀφείλω δ’ οὐκ ἀεὶ πράσσειν κακῶς,  
ὀρθῶ δὲ βῆναι ποδί. *Eurip. Hel. 1448.*

15. Αἰγιεῖσαι. *Vid. Pyth. v. 69; et Pyth. i. 65.*

16. *But since ancient glory is apt to sleep in obscurity, and mortals forget the action which, being attached to the famous streams of the Muses, does not reach the perfect bloom of poetry; i. e. which is not commemorated by a poet.*

— παλαιὰ χάρις. *Vid. Pyth. ix. 105.*

20. Dissen refers to the conclusion of the second Nemean ode, to prove that the verb κωμάζω is used with a dative of the person. The passage is this,—

Διὸς ἀγῶνι. τὸν (i. e. Δία) κωμάξατε Τιμοδήμῳ σὺν εὐκλεΐ νόστῳ·  
ἀδνμελεῖ δ' ἐξάρχετε φωνᾷ.

But the dative case here can hardly be said to be governed by κωμάξατε—*celebrate Jupiter in a κῶμος for the sake of Timodemus.* In the ninth Pythian, v. 89, we find the same construction:—

τοῖσι τέλειον ἐπ' εὐχᾷ κωμάσομαι τι παθῶν ἐσλόν· i. e. *in their honour.*

21. φέρει. *Vid. Nem. iii. 18.*

22. Dissen says that ἄγει means *to have, as it were, merchandize*; quoting ἄγω δ' αἶθωνα σίδηρον, *Hom. Od. i. 184*; a passage which I cannot think is to the point. It is not easy to give a definite meaning, in all cases, to the word ἄγω. Perhaps, as ἄγειν εἰρήνην, ἡσυχίαν, κ. τ. λ. signifies *to be at peace, quiet, &c.* so ἄγειν ἀρετάν may mean *to be virtuous.*

— αἰσχίον, *inferior.* The commentators agree in retaining αἰσχίον· but in all the instances produced, of a neuter adjective agreeing with a substantive of a different gender, the adjective is in the nominative case, and you may always understand the words *a thing, or something.* There is an apparent exception to this rule *Thucyd. i. 2,*—παρ' Ἀθηναίους οἱ δυνατώτατοι, ὡς βίβαιον ὄν, ἀνεχώρον· in which passage βίβαιον ὄν—as *being something they could trust to*—may be the accusative case; though it *may* also be the nominative absolute—a construction of which Thucydides is remarkably fond. In the

present passage, it would be safer to read *αισχίω*, unless *ἀγει ἀρετάν* is to be taken as equivalent to a simple verb;—*He is no less virtuous, than handsome.* *Nem.* iii. 19.

23. *φλέγεται.* *Vid. Ol.* ix. 22. *θάλος*, the wreath of victory.

25. *To whom Mars joined death; i. e. with his victory; or the words may mean, with which wreath Mars joined death.*

26. *But glory is the reward of the brave; literally, is placed opposite, &c.* *Vid. Isthm.* i. 27.

27. *χάλαζαν αἵματος.* *Isthm.* iv. 49.

28. *Vid. Nem.* vi. 28.

*δριμὺν ἐπ' Αἰτωλοῖς ἀντιφέρων πόλεμον.*

*Demagetæ Epigr. Anthol. vol. 2. p. 41.*

29. *ἀστῶν γένεα.* *Ol.* x. 15.

31. By the "son of Diodotus," Strepsiades is meant.

32. A tradition is preserved in Pausanias, that Hector was buried at Thebes;—*ἔστι δὲ καὶ Ἐκτορος Θηβαίοις τάφος τοῦ Πριάμου πρὸς Οἰδιποδία καλουμένη κρήνη· κομίσαι δὲ αὐτοῦ τὰ ὀσᾶ ἐξ Ἰλίου φασὶν ἐπὶ τοιῷδε μαντεύματι·*

*Θηβαῖοι Κάδμοιο πόλιν καταναιετόντες,*

*αἶκ' ἐθέλητε πάτραν οἰκεῖν σὺν ἀμύμονι πλούτῳ,*

*Ἐκτορος ὅστέα Πριαμίδον κομίσαντες ἐς οἶκους*

*ἐξ Ἀσίης Διὸς ἐννεσίης ἦρωα σέβεσθε.* *Lib.* ix. *ch.* 18.

Pindar may have had this tradition in mind, when he reckoned Hector amongst the heroes connected with Thebes.

34. *ἠνίκ' ἀφ' ἡμερτῆν ἔπνεεν ἡλικίην.* *Simon. Fr.* xcvi. *Gaisf.*

36. *οἱ δ' ἐπὶ νηυσὶ θοῆσι μάχην ἀλίσστον ἔχουσιν.*

*Hom. Il.* xiv. 57.

— *ὁππότε νεῖκος ὀρώρηται πολέμοιο.* *Hom. Il.* xiii. 271.

— *ἐσχάταις ἐλπίσιν, in extremity of danger.*

*κοινὰ γὰρ ἔρχοντ' ἐλπίδες πολυπόνων ἀνδρῶν.* *Nem.* i. 32.

40. ὡς τούμπιεῖν γε καὶ φαγεῖν τοῦφ' ἡμέραν.

*Eurip. Cycl. 336.*

'Ille potens sui  
'Lætusque deget, cui licet in diem  
'Dixisse, Vixi.' *Hor.*

41. *In the enjoyment of which I am growing old, contented.*

πρίν μιν καὶ γῆρας ἔπεισιν. *Hom. Il. i. 29.*

43. *Fortune is unequal; i. e. every man has his own lot, with which he ought to be content.*

44. Βραχύ μοι στόμα πάντ' ἀναγίσασθ' ὄσων Ἀργεῖον ἔχει τέμενος  
μοῖραν ἐσλῶν. *Nem. x. 19.*

— καὶ τότ' ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατῆς δῶ.

*Hom. Il. i. 426.*

— 'Terret ambustus Phaeton avaras  
'Spes, et exemplum grave præbet ales  
'Pegasus, terrenum equitem gravatus  
'Bellerophontem.' *Hor.*

*Vid. Ol. xiii. 84, 91.*

51. Πυθῶϊ is a trisyllable: and in *Hom. Il. x. 238*,—

σὺ δὲ χεῖρον' ὀπάσσειαι αἰδοῖ εἴκων,

the word αἰδοῖ is more correctly regarded as a trisyllable; though Bekker retains the circumflex.

## ARGUMENT OF THE SEVENTH ISTHMIAN ODE.

---

BÖCKH thinks that the subject of this Ode is a Nemean, not an Isthmian, victory; because Pindar bewails a *recent* calamity of Thebes. This calamity was, no doubt, the vengeance with which the rest of the Greeks had visited its *μηδισμός* in the Persian war. Thebes was taken by them 479, B. C. The next Nemean festival was in 478; whereas the next Isthmian did not take place till the year 477; which Böckh thinks too long an interval, to account for the *freshness* of grief and dismay so evident in the poet's mind.

Cleander was an Æginetan pancratiast, who gained victories at the Megarian, Epidaurian (*v.* 68,) Nemean, and Isthmian games. Pindar's affection for Ægina is very remarkable: in the present Ode he makes a skilful use of the mythological connexion between that island and his own country, as a ground for entreating the mediation of the Æginetans, with the rest of the Greeks, in favour of the Thebans. He artfully commemorates the mediatorial power of the great Æginetan hero Æacus, who reconciled even the gods in their disputes; (*v.* 24.) The Ode was sung in the house of Telesarchus, the father of Cleander.

It begins by exhorting the young *χορευταί* to raise the hymn of congratulation to Cleander, as a recompense for his toils and victories. The poet, however overwhelmed with grief, cannot refuse an ode: for now that they have been rescued from great disasters, they must not brood over past miseries, but must attend to gymnastic games and song; for a terrible and universal calamity has been removed from Greece by divine Providence; (1—11.) It is idle to nourish anxiety after fear has past: the present is all that we need look to; the future is uncertain. There are no misfortunes which the free cannot remedy: and hope becomes the brave; (12—16.)

A Theban bard ought to eulogize a man of Ægina; for Thebe and Ægina were daughters of Asopus, and beloved by Jove. The one

dwelt near the fountain of Dirce ; the other bore Æacus in the island of Cænopia. Æacus was the most prudent of men, and settled the differences even of the gods. His posterity were brave warriors, and wise men ; (17—26.) The gods kept all these things in mind, when Jove and Neptune contended for the hand of Thetis ; and the other gods forbade the match, upon hearing the prophecy of Themis, who declared that Thetis was destined to produce a son greater and more powerful than his father, whoever he might be ; that Thetis must wed a mortal, and see her son perish in war, though he were equal to Mars in battle, and to the lightning in swiftness of foot ; that Peleus, who was the most pious of men, and therefore most deserving of a heavenly bride, should wed her ; that a messenger should instantly go to the cavern of Chiron, where Peleus dwelt ; that Thetis should be married forthwith, and an end put to the disputes of Olympus ; (27—45.) Such was the prophetic speech of Themis :—Æacus was married ; he begot Achilles, who, by slaying Hector, Memnon, and other champions of Troy, recovered Helen, secured a victorious return home to the Greeks, and glorified Ægina with which he was so closely connected. The Muses mourned for him, when laid on his funeral pile ; and the gods resolved that such valour should be celebrated in immortal verse ; (46—60.) Since poetry is the proper reward of the successful exploits of the dead, it is fitting to commemorate Nicocles the boxer, (cousin of Cleander.) For he gained an Isthmian victory, and routed all antagonists with his invincible arm ; (61—65.) But Cleander does not discredit his kinsman. Let some one of the youthful chorus weave a chaplet for him who has gained repeated victories ; it is easy and natural for the good to praise one, who has not passed his youth in inglorious inactivity, but has contended successfully for the noblest prizes ; (*ad fin.*)

NOTES ON THE SEVENTH ISTHMIAN ODE.

---

1. Κλεάνδρῳ ἀλικία τε, *the young Cleander*.

— τις, *every one*. *Herod.* viii. 109,—καὶ τις οἰκίην τε ἀναπλα-  
σάσθω. *Xenoph.* *Cyrop.* VI. i. 6,—λεγέτω τις περὶ αὐτοῦ τούτου  
ἢ γινώσκει. *Hom.* *Il.* xxi. 126,—

θρώσκων τις κατὰ κῦμα μέλαιναν φρῖχ' ὑπαίξει  
ἰχθύς ὅς κε φάγησι Λυκάονος ἀργέτα δημόν.

— τὸ καλλίνικον λυτήριον δαπανᾶν μέλος χάριεν. *Pyth.* v. 99.

τόθι λύτρον συμφορᾶς οἰκτρᾶς γλυκὺ—  
μήλων τε κρισσάεσσα πομπὰ καὶ κρίσις ἀμφ' ἀέθλοις.

*Ol.* vii. 77.

3. πρόθυρον. *Vid.* *Nem.* i. 19. ἀνεγειρέτω. *Vid.* *Ol.* ix. 47.

‘Quondam cithara tacentem

‘Suscitat musam, neque semper arcum

‘Tendit Apollo.’ *Hor.*

4. ἄποινα. *Ol.* vii. 16.

5. κράτος ἐξεῦρε, *gained the victory*. *Ol.* vii. 89.

6. αἰτίομαι, *I am requested*. This word is not often found in a  
passive sense; but there is *Thucyd.* ii. 97,—αἴσχιον ἦν αἰτηθέντα  
μὴ δοῦναι, ἣ αἰτήσαντα μὴ τυχεῖν.

— καλέσαι, *to invite her to the house of Cleander*.

7. πρόξενοί τ' ἀμφικτίονων κελαδεννᾶς τ' ὄρφανοί  
ὑβριος. *Isthm.* iii. 26.

8. *And do not brood over miseries: but ceasing from unprofitable  
grief, &c.*

οὐ γάρ τις πρῆξις πέλεται κρυεροῖο γόοιο. *Hom.* *Il.* xxiv. 524.

οὐ γάρ τι πρήξεις ἀκαχήμενος υἱος ἔηος. *Ibid.* 550.



ἀνθρώπων ὀλίγον μὲν κάρτος  
ἄπρακτοι δὲ μεληδόνες. *Simon.* xiv. 1.

8. *We will also, after our troubles, please the people with a song of joy.*

τοιάδε χρὴ χαρίτων δαμώματα καλλικόμων ἕμνῆιν. *Aristoph.* *Pax*, 798; which words, the Scholiast on the passage says, are a quotation from Stesichorus; adding this explanation—δαμώματα δὲ τὰ δημοσία ᾄδόμενα. In the active voice δημόω appears only to be used in the sense of *to appropriate to the public use*: in the middle, it commonly means *to court popularity—to play the buffoon*. ταῦτα πῶς μὴ φῶμεν δημούμενον λέγειν τὸν Πρωταγόραν; *Plat. Theæt.* 161.

9. The “stone of Tantalus” appears to have been proverbially used to signify any great and imminent danger:—

μηδ' ὁ Ταντάλου λίθος  
τῆσδ' ὑπὲρ νήσου κρεμάσθω. *Archil. Frag.* xliii. *Gaisf.*

In the present passage it means ‘the Persian war.’

10. γε, at all events, *this*, if no other, calamity.

11. ἀτόλματον = ἄτλητον.

χρῆ τολμᾶν χαλεποῖσιν ἐν ἄλγεσι κείμενον ἄνδρα,  
πρὸς τε θεῶν αἰτεῖν ἔκλυσις ἀθανάτων. *Theogn.* 555.

τολμᾶν χρῆ τὰ διδοῦσι θεοὶ θνητοῖσι βροτοῖσι. *Ibid.* 591.

12. *The fact that our terror has passed away.* *Pyth.* xi. 22,—

πότερόν νιν ἄρ' Ἰφιγένει' ἐπ' Εὐρίπῳ  
σφαχθεῖσα τῆλε πάτρας ἔκνισεν' i. e. *the fact that Iphigenia was sacrificed.*

‘Et ademptus Hector  
‘Tradidit fessis leviora tolli

‘Pergama Graiis.’ *Hor.* i. e. *the fact of Hector's death.*

13. ἄρειον σκοπεῖν. *Ol.* vii. 26,—  
ὄ τι νῦν ἐν καὶ τελευτᾷ φέρτατον ἀνδρὶ τυχεῖν.
14. ὁ δ' ἄφυκτος ὁμῶς  
ἐπικρέμαται θάνατος. *Simonid. Fr.* xiv. 4. *Gaisf.*  
τὸ δ' οὐλόμενον καὶ ἄμορφον  
αὐτίχ' ὑπὲρ κεφαλῆς γῆρας ὑπερκρέμαται. *Theogn.* 1015.
15. ἔλισσων. *Ol.* ii. 33,—  
ῥοαὶ δ' ἄλλοτ' ἄλλαι  
εὐθυμῶν τε μετὰ καὶ πόνων ἐς ἀνδρας ἔβαν.  
— *Since even these calamities may be remedied, at least by the free.*
17. *To allot a hymn (literally, a bloom of the Graces) to Ægina, in preference to any other place.*
18. Ἄσωποῦ λέγονται γενέσθαι θυγατέρες Θήβη τε καὶ Αἴγινα. *Herod.* v. 80.  
— ἄδον requires the digamma in this verse.
20. Φιλαρμάτου. *Ol.* vi. 85. ἄγεμόνα, *queen.*
21. Ἐνοπίαν Μίνος petit, Æacideïa regna.  
Ἐνοπίαν veteres appellavere; sed ipse  
Ἐάκος Ἐγίναν γενιτρικῆς nomine dixit.  
*Ovid. Met.* vii. 472.
23. *Who used to settle the disputes even of the gods.* ἀποδόντες τὰ τρία τάλαντα περαίνετε. (*subaud.* δίκην.) *Demosth.* 991.
25. ἀρίστεον ἀνορέα ἀμφέπειν, *excelled in bravely conducting.*  
ἠγεμόν' ἱππῶν, ὃς ἀριστεύεσκε μάχεσθαι. *Hom. Il.* xi. 746.  
— μόχθον ἄλλοις ἀμφέπει δύστανον ἐν τείχεσιν. *Pyth.* iv. 268.
27. Πηλεὺς γαμῆι Θέτιν τὴν Νηρέως, περὶ ἧς τοῦ γάμου Ζεὺς καὶ Ποσειδῶν ἦρισαν. *Apollod.* iii. 13.

30. *But the immortal gods deliberating* (literally, *the immortal understandings of the gods*) *did not ratify this marriage for them, after they heard the oracle.*

31. I have adopted Kayser's emendation of this verse. The common reading violates the metre,—

ἐπεὶ θεσφάτων ἤκουσαν. εἶπε δ'.

Hermann conjectured ἐπάκουσαν; and Böckh reads

ἐπεὶ θεσφάτων συνίενν. εἶπεν δ'.

Kayser's reading is the best; ἤκουσαν was probably a gloss, to explain αἶον. The word ἐννεπεν is strongly supported by *v.* 45,—  
ὧς φάτο Κρονίδαις ἐννέποισα Θεά.

32. εὐβουλος, *prophetic.* *Isthm.* vi. 8.

33. ' Namque senex Thetidi Proteus, Dea, dixerat, undæ,  
' Concipe ; mater eris juveni qui fortibus actis  
' Acta patris vincet : majorque vocabitur illo.  
' Ergo, ne quicquam mundus Jove majus haberet,  
' Quamvis haud tepidos sub pectore senserat ignes  
' Jupiter, æquoreæ Thetidis connubia vitat ;  
' Inque sua Æacidem succedere vota nepotem  
' Jussit, et amplexus in virginis ire marinæ.'

*Ovid. Met.* xi. 221.

In Apollonius Rhodius, Juno thus addresses Thetis,—

ὁ δ' (i. e. Jupiter) ἔπειτα πελώριον ὄρκον ὄμοσσε  
μήποτε σ' ἀθανάτοιο Θεοῦ καλέεσθαι ἄκοιτιν.  
ἔμπης δ' οὐ μεθίσκεν ὀπιπτεύων ἀέκουσαν,  
εἰσότε οἱ πρέσβειρα Θίμις κατέλεξεν ἅπαντα,  
ὡς δὴ τοι πέπρωται ἀμείνονα πατρὸς ἐοῖο  
παῖδα τεκεῖν· τῷ καί σε λιλαιόμενος μεθήκει,  
δείματι μή τις ἐοῦ ἀντάξιός ἄλλος ἀνάσσοι  
ἀθανάτων, ἀλλ' αἰὲν ἐὼν κράτος εἰρύνοιτο. *Lib.* iv. 797.

Æschylus speaks positively, not hypothetically (as Pindar does,) that Jupiter will produce a son who will dethrone him, *Prom. Vinc.* 908,—

ἢ μὴν ἔτι Ζεὺς, καίπερ αὐθάδη φρονῶν,  
 ἔσται ταπεινός, οἷον ἐξαρτύεται  
 γάμον γαμεῖν· ὃς αὐτὸν ἐκ τυράννιδος  
 θρόνων τ' αἴστον ἐκβαλεῖ.

And v. 922,—

ὃς δὴ κεραυνοῦ κρείσσον' εὐρήσει φλόγα,  
 βροντῆς θ' ὑπερβάλλοντα καρτερόν κτύπον·  
 θαλασσίαν τε γῆς τινάκτειραν νόσον  
 τρίαίναν; αἰχμὴν τὴν Ποσειδῶνος, σκεδᾶ.

33. εἶνεκεν, *that*; a remarkable sense of the word οὔνεκα, after certain verbs, is often found = ὅτι. Ammonius quotes as from Callimachus, εἶνεκεν οὐχ ἔν ἄεισμα, (*Frag.* 287,) adding, however, that the poet blundered, in using the word. οὔνεκα σημαίνει ὅτι· εἶνεκα δὲ χάριν. ἡμαρτεν οὖν ὁ Καλλιμαχος, εἰπὼν, Εἶνεκεν οὐχ ἔν ἄεισμα.

35. διώξει χερί, *will brandish—manage, with the hand.* *Nem.* v. 24.

— Δί τε—ἢ, *if she weds either Jove, or one of his brothers*: *i. e.* εἴτε Δι—ἢ. *Ol.* i. 104,—

καλῶν τε ἴδριν ἄλλον ἢ δύναμιν κυριώτερον.

*Plato. Theæt.* 143,—διηγῆσεις περὶ αὐτοῦ τε, ὁπότε λέγοι ὁ Σωκράτης—ἢ αὖ περὶ τοῦ ἀποκρινομένου. *Io.* 535,—κλαίῃ τ' ἐν θυσίαις καὶ ἑορταῖς, μηδὲν ἀπολωλεκῶς τούτων, ἢ φοβῆται. *Meno.* 95,—ὁμολογεῖν διδάσκαλοί τε εἶναι, ἢ διδακτὸν ἀρετῆν.

37. ἀκμάν, *strength.* *Ol.* i. 48.

38. τὸ μὲν ἐμὸν ὀπάσαι· *i. e.* ἐμοὶ δοκεῖ ὀπάσαι.

39. The article was inserted before γέρας, for the sake of the metre, by Böckh. Hermann does not approve of it, and reads,—

Πηλεῖ γάμον θεόμορον  
 ὀπάσσαι γέρας Αἰακίδα·

which is certainly an improvement of the text.

40. τράφειν. *Pyth.* ii. 44. ἰόντων ἐθθύς. *Pyth.* iv. 83.

43. Suidas, under the word ἐκφυλλοφορεῖν, has the following:—  
οἱ ἀρχὴν τινα ἄρξαντες, ἂν εὐθυνόμενοι ὑπὸ τῆς βουλῆς ἀλῶσιν, ἐν φύλλοις ἐλαίας τὰ ὀνόματα αὐτῶν ἔγραφον οἱ βουλευταί, καὶ καθιᾶσιν εἰς τοὺς ἐχίνοους. ἅμα τε ἢ περὶ αὐτῶν πίστις προσεγεγράφετο τοῖς φύλλοις. An institution called πεταλισμός, “voting by leaves,” in imitation of Athenian ostracism, was established for a short time at Syracuse. *Müller's Dorians*, iii. ch. 9. 7.

— ἐγγυαλιζέτω, *be the cause of*; literally, *put into our hands*.

44. It was considered lucky to marry at the full moon. *Eurip. Iphig. Aul.* 716,—

Κλυτ. ἀλλ' εὐτυχοίτην! τίτι δ' ἐν ἡμέρᾳ γαμεῖ;

Αγαμ. ὅταν σελήνης εὐτυχῆς ἔλθῃ κύκλος.

— ἐσπέρας ('vespere') is digammated in this verse.

45. λυοί would more correctly have been in the middle voice, as

ῥέη ὄτ' ἐλύσατο μήτρην. *Callim. in Jon.* 21.

In the active voice it is usually applied to the husband.

— χάλινον, *band*.

τίνα φῶ λεύσσειν

τόνδε χάλινοῖς ἐν περρίνοισιν; *Æsch. Prom. Vinc.* 561.

46. εἰ καρπὸς ἔσται θεσφάδοισι Λοξίου.

*Æsch. Sept. c. Theb.* 618.

κᾶγωγε χρησμοὺς τοὺς ἐμούς τε καὶ Διὸς

ταρβεῖν κελεύω μηδ' ἀκαρπώτους κτίσαι. *Æsch. Eumen.* 713.

47. ζονά = ὀμῶς. *Soph. Œd. Col.* 1752,—

ἐν οἷς γὰρ

χάρις ἢ χθονία ξύν' ἀπόκειται

πενθεῖν οὐ χρῆ.

κοινά is repeatedly used in this sense.

*Soph. Antig.* 546,—μή μοι θάνης σὺ κοινά.

*Soph. Aj.* 577,—τὰ δ' ἄλλα τεύχη κοῖν' ἐμοὶ τεθάψεται.

49. ἔδειξαν, *showed before-hand*. ἀπείρουν, *to those who were as yet ignorant of his prowess*.

50. *Vid. Isthm.* iv. 41.

51. Ρωμαῖοι νομίζοντες—μηδὲ εἶσαι Καρχηδονίους οἰονεὶ γεφυρῶσαι τὴν εἰς Ἰταλίαν αὐτοῖς διάβασιν. *Polyb.* i. 10.

53. 'Nervos conjurationis (*i. e. the main strength,—the ring-leaders*) ejectos (*al. exsectos*) arte consulis cernentes.' *Liv.* vii. 39.

—ταί' *i. e.* Memnon, Hector, and others. Grammatically the word agrees with Ἰνες.

54. βουλὰς τ' ἐξάρχων ἀγαθὰς πόλεμόν τε κορύσσων. *marshalling*.  
*Hom. Il.* ii. 273.

ἀλλά σφι προπάροιθε φάνη μέγα ἔργον Ἄρης.  
*Hom. Il.* xi. 734.

55. *Announcing the dwelling of Proserpine*; *i. e.* *killing*.

56. Νέστωρ δ' οἶος ἔμιμνε Γερήνιος, οὗρος Ἀχαιῶν.  
*Hom. Il.* viii. 80.

57. Homer says that Thetis, the Nereids, and Muses, wept for Achilles, *Od.* xxiv. 58,—

ἀμφὶ δέ σ' (*i. e.* Achilles) ἔστησαν κούραι ἀλίοιο γέροντος  
οἴκτρ' ὀλοφυρόμεναι, περὶ δ' ἄμβροτα εἴματα ἔσσαν.  
Μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὅπῃ καλῇ  
θρήνεον.

— ὕμνοις δόμεν. *Vid. Pyth.* iv. 67.

61. *Which thing is now reasonable, as it was then*; *i. e.* it is proper to commemorate one that is dead.

62. ἄρμα. *Vid. Ol.* vi. 22.

66. *The son of his renowned uncle (i. e. Cleander) does not discredit him.*

— κριτοῦ: *Pyth.* iv. 50. *Nem.* vii. 7.

67. ἀμφὶ παγκρατίου, *in honour of his victory.*

‘Quis udo

‘Deproperare apio coronam

‘Curatve myrto?’ *Hor.*

— Games were held at Megara, in honour of Alcathous, son of Pelops. The games at Epidaurus were in honour of Æsculapius.

68. νεότηας, (‘juventus’) *the youth.* σὺν τύχᾳ δέκετο, *hailed him successful.* *Nem.* x. 25,—

ἐκράτησε δὲ καὶ ποθ’ Ἑλλάδα στρατὸν Πυθῶνι, τύχᾳ τε μολῶν  
καὶ τὸν Ἴσθμοῖ καὶ Νεμέᾳ στέφανον.

69. παρέχει is used much in the same way as πάρεστι—ἔξεστι; *it is in the power—it is easy.* παρέξει τοι θεήσασθαι. *Herod.* i. 9. καὶ μοι παρέχει ὑμέων ἄρχειν. iii. 142.

70. *For he did not waste (literally, subdue) his youth in obscurity, without contending for distinction.* ὑπὸ χειρῶν is, literally, ‘under a hole.’

ὡς δὲ δράκων ἐπὶ χειρῶν ὀρίστερος ἄνδρα μένησιν.

*Hom. Il.* xxii. 93.

τῶν ἀπειράτων γὰρ ἄγνωστοι σιωπαί. *Isthm.* iii. 48.

*Extract from “Smith’s Dictionary of Greek and Roman Antiquities;” Article, “Isthmian Games.”*

ISTHMIAN GAMES (Ἴσθμια), one of the four great national festivals of the Greeks. This festival derived its name from the Corinthian isthmus, where it was held. Where the isthmus is narrowest, between the coast of the Saronic gulf and the western foot of the Cænean

hills, was the temple of Poseidon, and near it was a theatre and a stadium, of white marble. The entrance to the temple was adorned with an avenue of statues of the victors in the Isthmian games, and with groves of pine-trees. These games were said originally to have been instituted by Sisyphus, in honour of Melicertes, who was also called Palæmon. Their original mode of celebration partook, as Plutarch remarks, more of the character of mysteries, than of a great and national assembly with its various amusements, and was performed at night. Subsequent to the age of Theseus, the Isthmia were celebrated in honour of Poseidon; and this innovation is ascribed to Theseus himself, who, according to some legends, was a son of Poseidon, and who, in the institution of the new Isthmian solemnities, is said to have imitated Heracles, the founder of the Olympian games. The celebration of the Isthmia was henceforth conducted by the Corinthians, but Theseus had reserved for his Athenians some honourable distinctions: those Athenians who attended the Isthmia sailed across the Saronic gulf in a sacred vessel (*θεωρίε*), and an honorary place (*προεδρία*), as large as the sail of their vessel, was assigned to them during the celebration of the games. In times of war between the two states, a sacred truce was concluded, and the Athenians were invited to attend at the solemnities. The Eleans did not take part in the games, and various stories were related to account for this singular circumstance. It is a very probable conjecture of Wachsmuth, that the Isthmia, after the changes ascribed to Theseus, were merely a panegyris of the Ionians of Peloponnesus and those of Attica; for it should be observed, that Poseidon was an Ionian deity, whose worship appears originally to have been unknown to the Dorians. During the reign of the Cypselids at Corinth, the celebration of the Isthmian games was suspended for seventy years: but after this time they gradually rose to the rank of a national festival of all the Greeks. In Olymp. 49 they became periodical, and were henceforth celebrated regularly every third year, twice in every Olympiad, that is, in the first and third year of every Olympiad. The Isthmia held in the first year of an Olympiad fell in the Corinthian month Panemus (the Attic Hecatombæon); and those which were held in the third year of an Olympiad, fell either in the month of Munychion or Thargelion. Pliny and Solinus erroneously



state that the Isthmia were celebrated every fifth year. With this regularity the solemnities continued to be held by the Greeks down to a very late period. In 228, B. C. the Romans were allowed the privilege of taking part in the Isthmia; and it was in this solemnity, that in 196, B. C. Flaminius proclaimed before an innumerable assembly the independence of Greece. After the fall of Corinth in 146, B. C. the Sicyonians were honoured with the privilege of conducting the Isthmian games; but when the town of Corinth was rebuilt by J. Cæsar, the right of conducting the solemnities was restored to the Corinthians, and it seems that they henceforth continued to be celebrated, till Christianity became the state-religion of the Roman empire.

The season of the Isthmian solemnities was, like that of all the great national festivals, distinguished by general rejoicings and feasting. The contests and games of the Isthmia were the same as those at Olympia, and embraced all the varieties of athletic performances, such as wrestling, the pancratiun, together with horse and chariot racing. Musical and poetical contests were likewise carried on; and in the latter women were also allowed to take part, as we must infer from Plutarch, who, on the authority of Polemo, states that in the treasury at Sicyon there was a golden book, which had been presented to it by Aristomache, the poetess, after she had gained the victory at the Isthmia. At a late period of the Roman empire, the character of the games at the Isthmia appears greatly altered; for, in the letter of the emperor Julian, it is stated that the Corinthians purchased bears and panthers for the purpose of exhibiting their fights at the Isthmia; and it is not improbable that the custom of introducing fights of animals on this occasion commenced soon after the time of Cæsar.

The prize of a victor in the Isthmian games consisted at first of a garland of pine-leaves, and afterwards of a wreath of ivy; but in the end the ivy was again superseded by a pine-garland. Simple as such a reward was, a victor in these games gained the greatest distinction and honour among his countrymen; and a victory not only rendered the individual who obtained it a subject of admiration, but shed lustre over his family, and the whole town or community to

which he belonged. Hence, Solon established by a law that every Athenian, who gained the victory at the Isthmian games, should receive from the public treasury a reward of one hundred drachmæ. His victory was generally celebrated in lofty odes, called *Epinikia*, or triumphal odes, of which we still possess some beautiful specimens among the poems of Pindar.

---

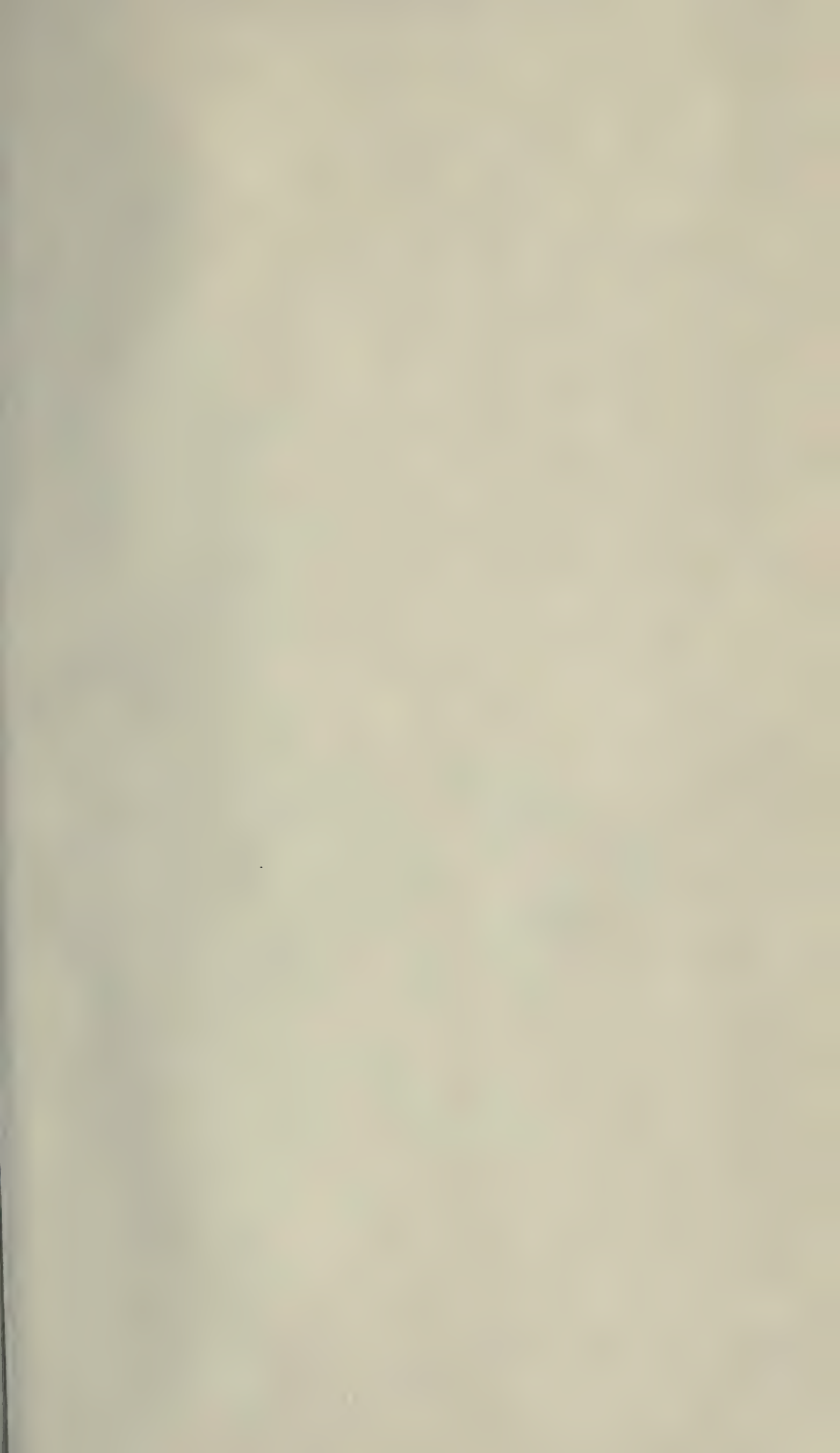
## ERRATA.

### IN THE TEXT.

- Nem. xi. 10. pro *περασαί* lege *πεῖρᾶσαι*.  
 Isthm. iii. 19. pro *κέλευθος* lege *κέλευθος*,  
 Isthm. iv. 58. pro *ἐλπίδων*, lege *ἐλπίδων*  
 Isthm. v. 29. pro *ἀμπλακίαν* lege *ἀμπλακιᾶν*.  
 ——— 62. pro *ἀγλαοί* lege *ἀγλαοί*.  
 Isthm. vi. 1. pro *ῥ* lege *ῶ*.  
 ——— 35. pro *ἐνθ'* lege *ἐνθ'*.

### IN THE NOTES.

- Nem. iii. 24. pro *Hercules* lege *Eurystheus*.









PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

PA            Pindarus  
4274           [Works. Greek. 1849]  
A2            Carmina  
1849  
v.4

